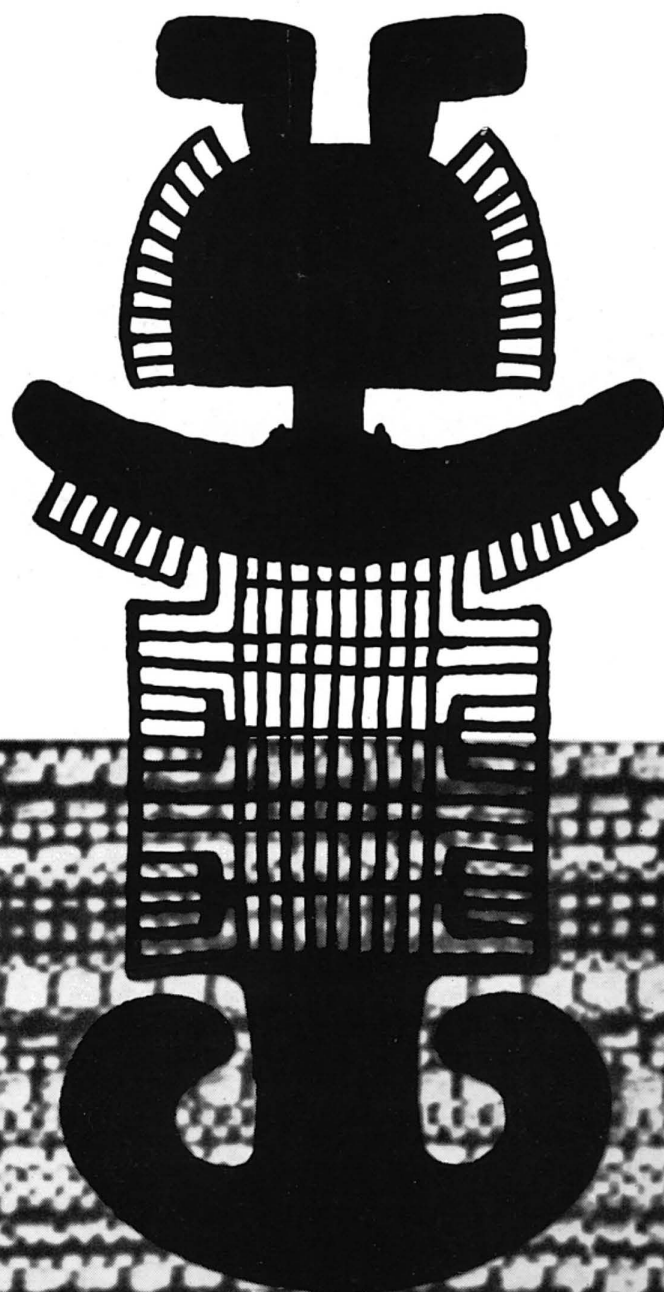


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MUSIC

PETER YATES

HAIL COLUMBIA

I have no information on the corporate relationships, anti-trust dossiers, or possible underground conspiracies of the various companies and organizations bearing the name *Columbia*, which for many years have controlled a very large portion of the American mass-entertainment business. I am concerned for the most part with what is good in them. Since 1928, with scarcely a break, the Columbia Broadcasting System has been bringing the nation every Sunday, usually without sponsorship, an hour-and-a-half performance of the New York Philharmonic Symphony (now the New York Philharmonic), supplementing this during the off-season by other symphonic performances of comparable merit. In television, Columbia's Ed Murrow has been called "the conscience of TV broadcasting"—he has also been called "Columbia's conscience," which perhaps counts for more, since the former is an open eulogy while the latter tells where he pulls the strings. For the sort of business represented by Columbia Concerts I have no kind words: I believe that America needs more community-generated musical activity, with a relatively open market for artists and far less package salesmanship dominated by the box-office-wise notions of an absentee landlord corporation. This article is designed to state, with some reservations, my liking for the Columbia Recording Company, because of its evident determination to continue offering for sale what cynics of the industry speak of as "prestige music," that is music recorded for its value simply as music, without regard to whether it will sell.

Why should a large corporation in a tightly competitive industry continue spending money to record music which wiseacres in the industry believe will not pay the cost of its production? Frankly I don't know, unless I presume, in face of the usual wise-guy cynicism, that there are some men in the business, as there have been always a few in music-publishing, who believe that leadership at the highest level, though riskier than successful mass-production, pays off in the

long run by becoming leadership in the entire field. Whatever the reasons, and one has the right to attribute some influence to the wisdom, good taste, foresight, or conscience of a few men who direct its policies, *Columbia* is to be thanked for some of the best music, a good deal of the most interesting music, and a considerable share of the most valuable twentieth century music now available on records.

I have asked *Columbia* to send me for review four recent releases, to which I shall add mention of a couple more. Those I have requested are two records of twentieth century violin music played by Joseph Szigeti, a record which offers on opposing sides the two most important recent compositions by Stravinsky, and Schoenberg's oratorio-opera *Moses and Aron*. I shall discuss here the first three and leave the Schoenberg opera for a separate article.

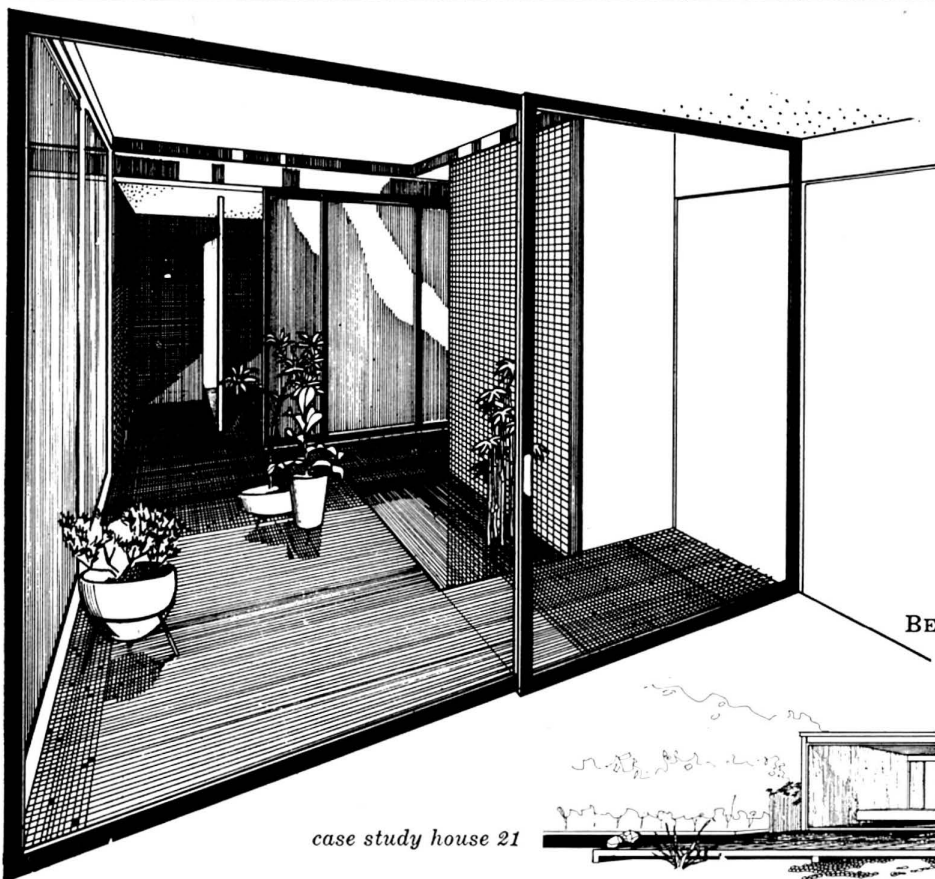
To the general ear good violin playing consists in a steadily well-rounded intonation, as dependably produced as toothpaste from a tube. It is expected that the roundness will be full, if not fat, the intonation altered only in volume and intensity, the inflection invariably harmonious, and deviation from pitch no more than the adjustment needed to bring about satisfactory interval relationships. To this is added the vibrato, which enriches the tone with slight dissonances by wavering across the precise pitch. Other qualities, such as the crescendo and diminuendo on a sustained tone, prescribed by eighteenth century masters, have been set aside by modern players in favor of an undeviatingly even intensity throughout the duration of the sound. The best example of this norm is the playing of Heifetz. The tone of Milstein is like a flexible tubing that retains its uniformity however bent. Such playing makes its best effect with orchestra or before a large audience. It is a style like that of the present-day operatic voice, developed for large halls, relatively unembellished, inflexible, and intended to dominate every acoustical circumstance. The playing reassures the audience that nothing will happen which is not to be expected. I observe unhappily that this practice, qualified by an arbitrarily sweet refinement and blending of tone, like the precious voice adopted nowadays for singing madrigals, is becoming imbedded in quartet playing.

Joseph Szigeti, playing at his best, violates each one of these re-

(Continued on Page 8)



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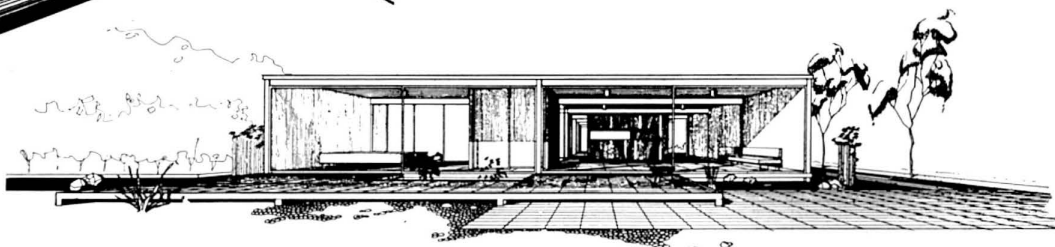
Pierre Koenig

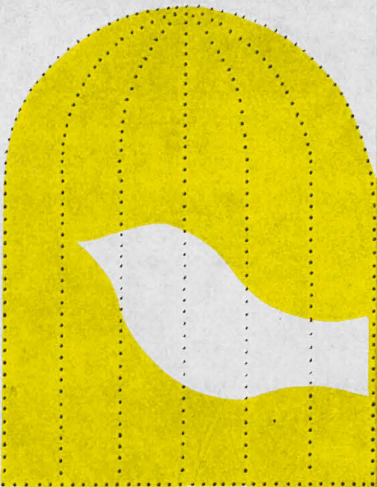

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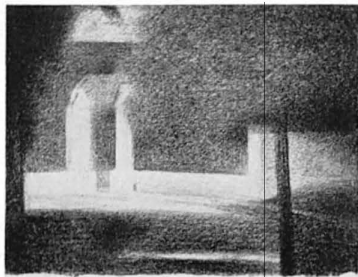
ART

DORE ASHTON

During his exhibition in Paris last year, I heard Giacometti conversing with Zadkine. In an eloquent and rather rapid flow, Zadkine was discussing sculpture. Every once in a while, at long intervals, Giacometti would absent-mindedly break into, say "Oui, oui, mais il faut préciser, préciser, préciser." (It is necessary to state precisely.)

The idea of precision, implying reduction, elimination, is as old as art. All artists seek to eliminate everything but the precise image or mood which impelled them to try to fashion a work of art. It is an idea which is clearly traceable in the history of art. Think only of the progressive eliminations in the mature work of Rembrandt. In the course of creating, the artist follows an imperative to discover and cast out every element which detracts from the single, essential image he originally conceived.

When I saw the drawings in the Seurat show at the Museum of Modern Art, I thought of Giacometti's repeated assertion. Seurat's



Georges Seurat

Gateway

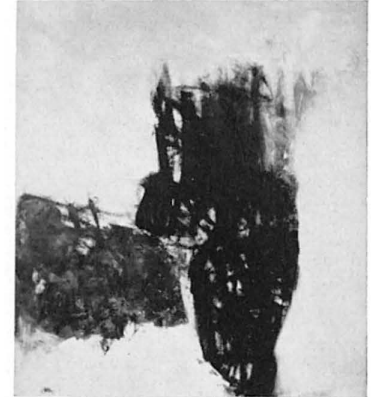
1886 - 1888

Conté Crayon

Courtesy The Solomon R. Guggenheim Museum

drawings, it seems to me, reflect an identical imperative. He begins in these black-and-white drawings with a conventional linear mode inspired by Piero and Ingres. He then moves to a value mode, using intermediary gray tones to model his figures and minimizing the lines profiling his forms. Finally, he reduces modelling drastically, allowing light and mass to say all.

The moment Seurat discovered his own vision—a vision of total atmosphere in which forms are related by light alone—must have been a moment of singular exultation for, from that moment on, his drawings assume a pronounced mysterious, vital quality. They are complete. They are marvelous in their encompassing illumination. Above all, they instantly suggest the sum of their reductions. All elements are subsumed by the harmonious, shadowing whole. From the moment he discovered the entrancing quality of black Conté crayon, Seurat began to convey precisely that which most moved him.



Theodoros Stamos

*Sun-Moon Chalice**Courtesy**Andre Emmerich Gallery**Photograph by Lee Boltin*

It is obvious that with the crayon Seurat was relieved of the complicated scientific principles which he believed (or so he said) to be the sole basis for his "method" in painting. He could, while he laid line over line on grained paper, lose himself in the close-textured depths of the peculiar darkness germane to the Conté crayon. He could relish the tender gradations from dark to light, shiver as he entered the marginal, crepuscular edges, relish the broad, overwhelming fields of white. One can imagine his absorption as he sat over his drawing board laying on his fine web of blacks, leaving strangely exciting, ghostly whites to define essential elements. His 1883 "Head of a Man" for example, with its bold, flattened major white mass, must have been an important stage in Seurat's instinctive program of reductions and precisings.

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Later, Seurat tended to disembody his figures altogether in an effort to make explicit allusions both to the underlying structure he found in all his subjects and the envelope of atmosphere which so affected their volumes. And it is in these nearly abstract compositions where Seurat's imperative is most obvious. In them he relinquishes the outline altogether. He builds in broad, parallel planes which barely go beneath the surface of the picture plane. He uses a striking device to insist on this dematerialized space: the half-stated horizontal bar. (Frequently seen in contemporary abstraction.) It occurs in the figures of two children in "Mother and Daughters"; in the famous sketch for "La Parade," in "Gateway" and in many others. This bar, usually a bone-white gleaming out from shadows, clearly holds the composition in an imaginary and original space.

Robert L. Herbert writing on Seurat's drawings in the catalog warns against stressing his importance as forebear of modern



Georges Seurat
Mother and Daughters
1887
Conté Crayon
Courtesy Museum of
Modern Art

abstract art, reminding us that Seurat was an artist deeply concerned with "the world of tangible objects and human feelings." But it is exactly Seurat's concern, his "human feelings," which inform his best drawings—the most abstract drawings. I have no doubt that Seurat's increasing tendency to abstract was absolutely organic. It grew from his greatness which in turn grew from his ability to see beyond the individual subjects he was interpreting. Certainly Seurat was an important forebear of contemporary abstractions—or at least of those abstractions which are expressions of artists who have known the profound rigors of reduction and precision.



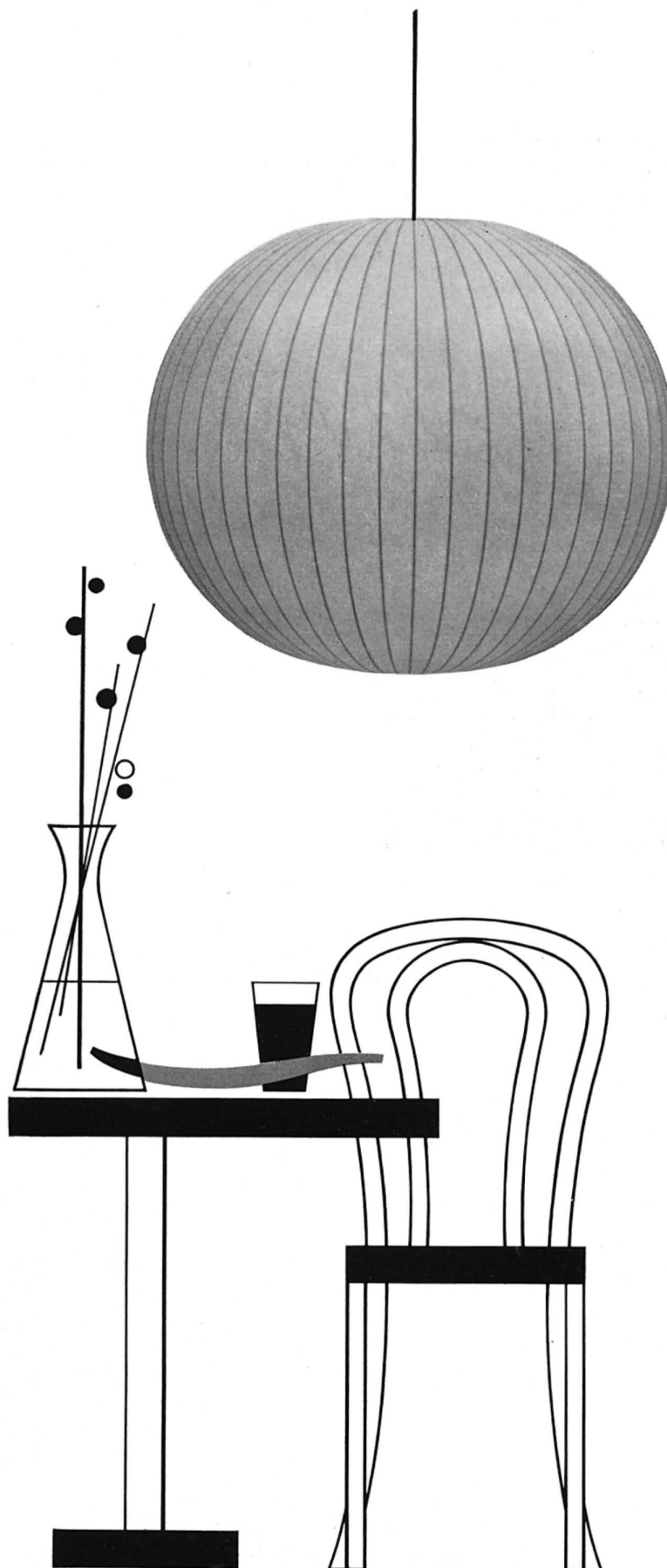
Adja Yunkers
Tarrassa XI
1958
Pastel on Paper
Courtesy Rose Fried
Gallery
Photograph by
John D. Schiff

In a book on poetry a French writer asks: "Will a machine ever be able to speak to us like the reddish brown of an autumn leaf or a wave breaking against the shore?" And Ivan in the Brothers Karamazov insists on his sense of life and his humanity by repeating several times "I love the sticky green leaves as they open in spring; I love the blue sky."

The aspects of nature which elude definition but stir each generation endure as subjects for the artist. The machine image, the geometric image, the automatic image are comprised within "nature." The mystery of what speaks primordially to us is a perennially attractive theme for painters.

One of the painters who has pursued that mystery is Theodoros

(Continued on Page 33)



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MUSIC

(Continued from Page 4)

quirements. His intonation varies and is relatively discontinuous. He deliberately crosses the safer boundaries of pitch. His tone is seldom rounded and constantly changes shape. The inflection is not always harmonious and often consciously forces the upper or lower edge of the tone. Like David Oistrakh he alters the vibrato, sometimes from note to note in slower and more intense passages. He broadens or threads the tone to strengthen or narrow the expressive line. He understands, as few musicians do, the expressive power of a true *sotto voce*, the tone that is no tone. Like Casals, he subtly alters the duration of intervals not only within the phrase by drawing them together but, in the manner of Zimbalist, by setting them wider in groups to give the phrase an intervallic emphasis. Most violinists do some of these things and some, many of them, especially in chamber music, where the most meaningful line is that which does not invariably predominate. No violinist I know has put all of them together, so completely as Szigeti does it, to give each passage a fully inflected individual shape. Being so deliberate, his playing has not the youthful zest and zing of Isaac Stern. Szigeti is at his best, like Casals, when he is heard alone or when his playing so inspires the orchestral or pianistic accompaniment that it returns to him the intention he designs.

Such playing is never safe. Every decision to spread or shape the line, to extend an interval, to inflect the tone from customary roundness, to give emphasis or withhold the expected centre of the tone or shade the pitch, draws attention directly to this note by note procedure, hazarding extremity or disaster. When Szigeti plays, his bow will sometimes hover at a choice, as if thinking. When he is not at ease, disaster overtakes him, by so much as makes the difference between concentration and exasperation. But when he is right one listens to him note by note, as to the words composing the sentences of a distinguished conversationalist or to the reasoning of a most subtle lecturer, or the considered spontaneous gestures of a great dancer. One hears then the violin as an instrument of infinite resource and variability; one values it like the lute for its imperfections, more meaningful than any seeming perfectness; one learns the quali-

fication and inward reaches of its sound, the voice of its unique musicianship. The very rhythm of the composer is in this recovery of the ever-fresh making and remaking of his art.

The ability to listen varies, so that for the casual majority the steady attention necessary to capture and relate each act of adjustment and inflection by which Szigeti shapes and manipulates the possibility of violin sound will be less pleasing than the relatively uniform tone-production of another artist. Among casual listeners veneration of Casals brings pleasure rather by an act of faith than by individual discovery, though—and it is vital—the act of faith causes a decisive change by inducing the listener to receive what he is able instead of rejecting what he cannot.

Szigeti constantly challenges such veneration by adding new works to his repertory, where Casals or Erica Morini cultivate an imperious finality by adhering to the same few authoritative masterpieces. Their effort resembles the determination of the Great King to be always and in every slightest action kingly, imperial as Casals in shirtsleeves. The authority of Szigeti is aristocratic rather than imperial, able to assume or defer. For him the masterpiece is only a part of the creative human individuality, to any worthy part of which he lends the weight of an authoritative dignity, his substance. He knows that Beethoven did not compose to wipe the sense of effort from his music, nor did Charles Ives—and he plays both; that melody should be enhanced by its surroundings rather than plunge to its destination like a paved road.

For more than a year, at the summit of his maturity, Joseph Szigeti has devoted much of his recital playing time to a series of three programs of twentieth century violin sonatas. Last summer I reported with less than full praise about two of these recitals. Szigeti was not at his best, and I was quite put off by the work of Carlo Bussotti, the pianist.

In part from this series Columbia has now issued two records. The first includes three Sonatas, that by Ravel, the Third in E by Hindemith, the Prokofiev Sonata for violin solo, opus 115, and Five Melodies for violin and piano, opus 35a, also by Prokofiev. The second is given over to a pair of works by Ferruccio Busoni, Mieczyslaw Horsz-

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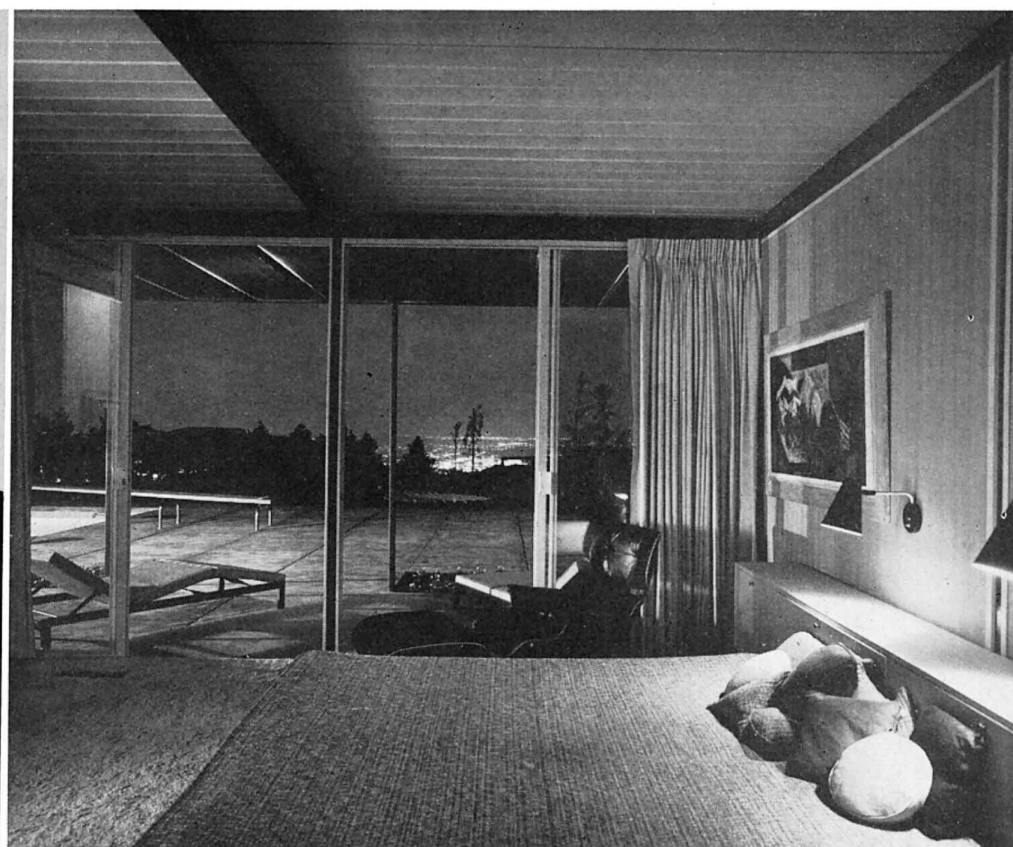
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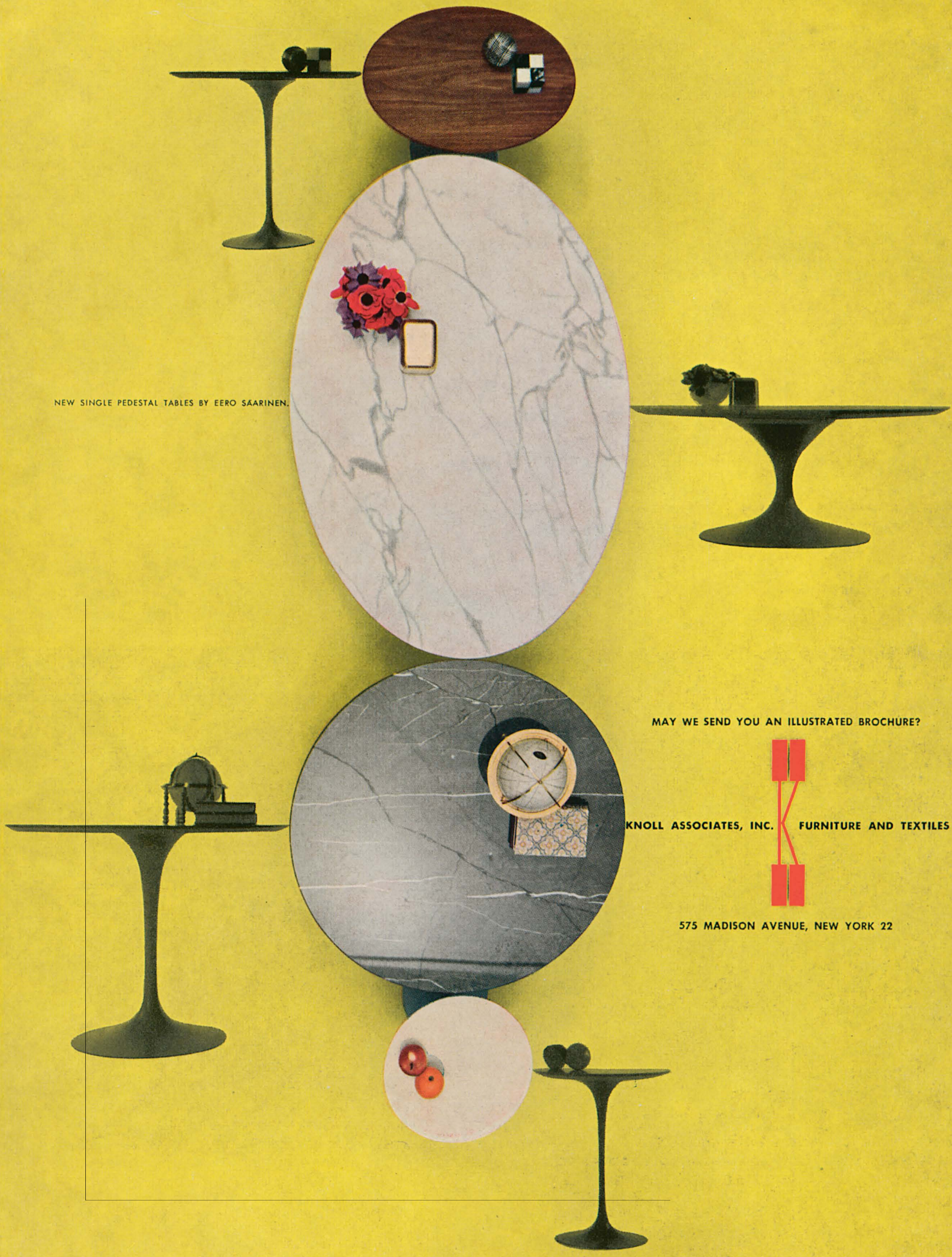
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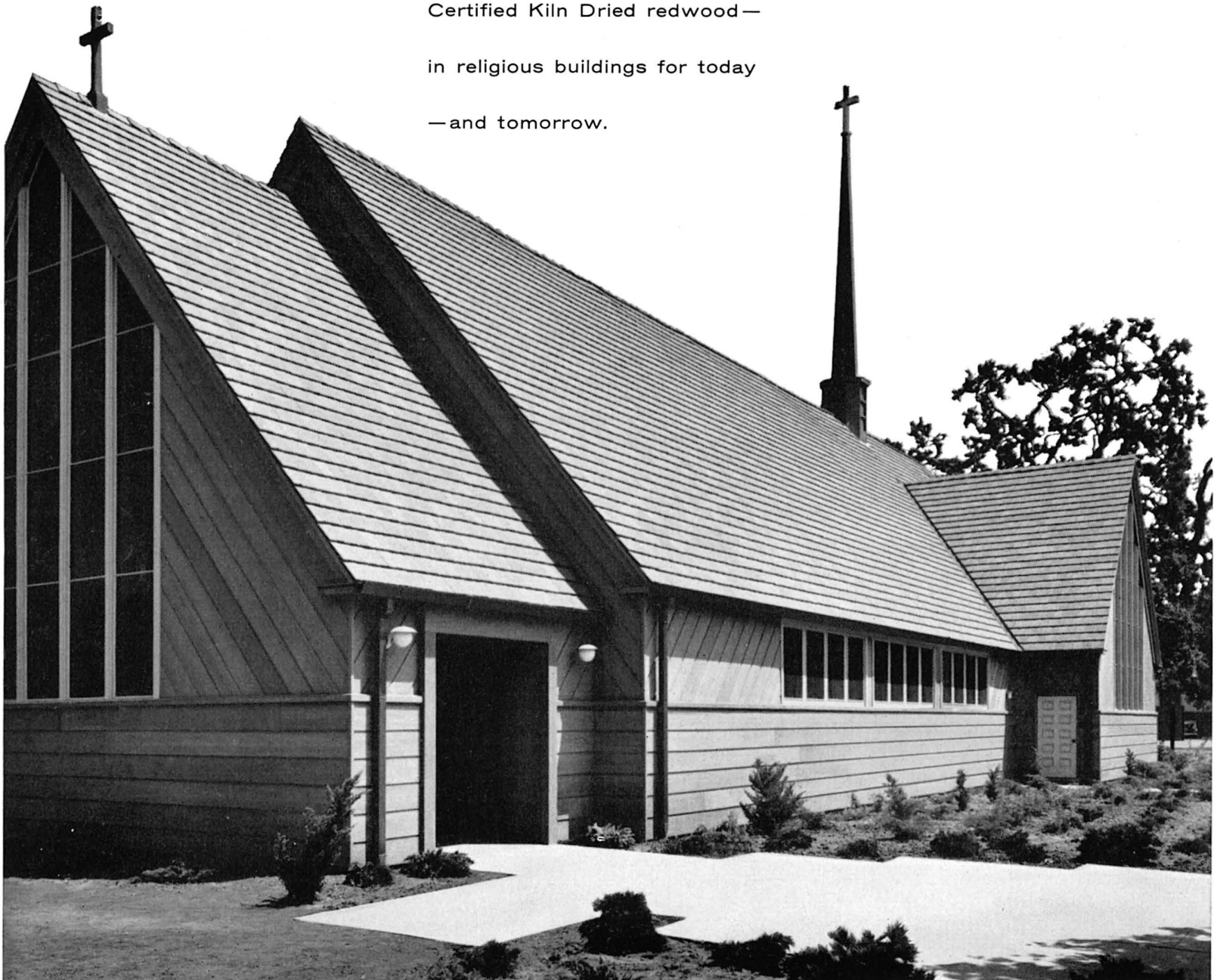
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Years ago eleven people sat down in a San Francisco art class to do the impossible. Plunging their hands into masses of wet clay for the first time in their lives, they set out to make sculptured portrait busts of themselves. And they were blind.

It was Jeanne Kewell, a young and gifted art teacher from the California School of Fine Arts who first conceived of sculpture as a method of helping the sightless to use their hands and find a valuable emotional outlet. Her original group of students, chosen from the San Francisco Centre for the Blind with no regard to talent or manual dexterity, caught fire from her enthusiasm. They learnt and carried out all the necessary technical processes for themselves, from the initial mixing of the clay to the hollowing out of the models before firing. For nine months they worked, patting, pressing, moulding the clay, and at the end of the year the doors of the Californian School of Fine Arts opened on an exhibition of eleven completed clay and terra cotta self-portraits made by eleven sightless men and women.

Three of the eleven were blind from birth; others went blind later. Others again could still distinguish light from darkness, but these latter removed their glasses so that "all of the students might be on a more equal footing." There could be no mirror for them, no gauging of distance and relationship with pencil or thumb. They built their figures slowly in wet clay, feeling their own bone structure, shape of feature, details of hair and expression, fingering the fold of flesh and curve of lips, forcing out of the clay, it seems, not only the likeness of their features but also some visible expression of an emotional attitude; for the astonished public could not only clearly recognize the extraordinary physical resemblances, but also the suggestion of profound feeling built into the terra cotta and clay. What the artists said about their own work is very revealing: "I lived in a world of ideas and sounds," said Leonid Malarevsky, a former accountant who lost his sight during the war, "and sculpture brought me back to the world of dimensions." Said Elsie Northern: "I get at the open window in the morning and look up and wish that I could do something worth while." Even more moving were the words of Louise Bixler: "I wanted to portray the sagging feeling in a person when they can scarcely bear any more . . . I didn't think of the head as just a chunk of clay, but I thought here, under here, is my heart . . . I was thinking of what life had made of me."

After the West Coast exhibition the busts were shown at the Brooklyn Museum in New

York, and later at a private art gallery, arousing enormous interest and a great deal of discussion. Some critics pointed out the high degree of manual dexterity and tactile awareness in these works; others related a certain monumentality and austerity in the portraits to the art of other periods, such as early Egyptian art, when expressive qualities were counted of greater importance than visual ones. Others again claimed that memory played the predominant role, and insisted that strict representationalism had been the aim, and the lack of pictorial detail was more a limitation of sight than a deliberate choice of form.

Since that time the experiment has expanded and the particular value of sculpture for the blind become more widely recognized.

In Amsterdam, for instance, at an exhibition of the work of the English sculptor Henry Moore in the Stedelijk Museum, the director invited several blind people to visit it and tell him what they thought of the different works. Patting, stroking, passing their hands over the curves and angles, over the forms of this sculptor, their first reactions were much the same as the sighted public. The shapes did not feel like bodies and heads, they thought. But some of them, returning again and again, liked them more and more. As one of them said, "It is better when you come to understand that Mr. Moore isn't imitating life but telling you about it. It is the same with music."

Jeanne Kewell, in the meantime, had been extending her work to the education of blind children. A class of eighteen ranging roughly in age from nine to thirteen, with one girl of seventeen among them, was chosen, again without regard for artistic leanings. "The sighted child," says Jeanne Kewell, "learns through visual exploration and initiation. The blind child does not. Through sculpture" she claims, "he can come to know the intimacy of objects, formulations, concepts, and ideas." The eighteen children, therefore, were given the clay to play with and handle, chose their subjects and began to model, no one child working for more than a total of thirty-two hours over a four-month period.

What subjects did they choose? The little girl whose family group had been separated through illness and death modelled families—the dog family, the bird family, in smooth rounded shapes. Others chose single animals, birds, cats, dogs, horses—all, be it observed, domestic animals they may once have seen. The child with no visual memory, blind from birth, made a rough

(Continued on Page 34)

Design and copper plate engraving



Clay preparation



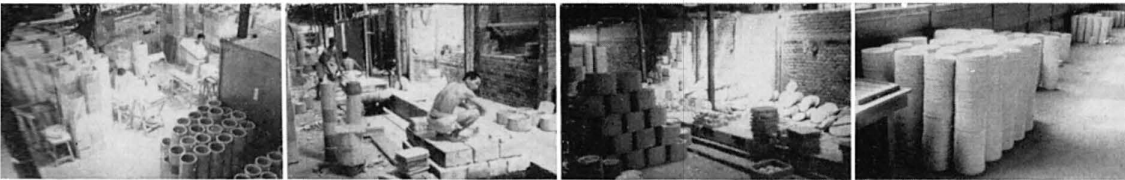
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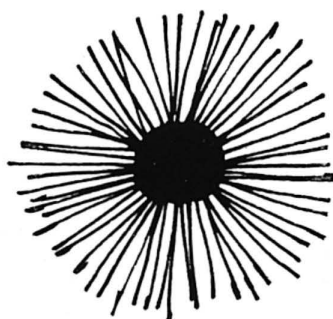


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THE CLIMATE FOR DESIGN IN JAPAN

La Gardo Tackett



One of a series of forums on American needs and wants conducted by Tackett while in Japan. The man acting as interpreter is Toshiro Mizuno, director of Japan's Association of Ceramic Manufacturers. This organization is subsidized by the Japanese government. Tackett also prepared a design survey for the Japanese Productivity Center during his sixteen months stay in Japan.

The factory at left is one of Japan's largest producers of white stoneware.

The Japanese designer is almost completely removed from the problems, needs, and wants of his foreign customers. In the field of ceramic manufacture for export this is particularly true. A brief delineation of the differences in dining illustrates the point: Japanese food is scarce and has been for many hundreds of years. This has resulted in vessels which contain small portions. The food itself differs greatly from ours and the cook or chef puts an equal effort into its preparation and arrangement. (Food and vessel are made to harmonize with each other and with nature.) The use of chop sticks instead of knife and fork results in bite size morsels, which in turn require vessels that serve bits and sips. Food is brought to the dining area on trays and served on the floor in front of kneeling diners. These great differences serve to emphasize to the Japanese designer the strangeness of our manner and our needs and wants. Our motivations are so foreign in fact, the manufacturer finds it almost impossible to use the designer for the purpose of creating demand. During a "wanting" or "seller's" market the designer has not much more than the status of an imitator. He will be used to adapt "wanted" products to his factory. (This is the partial explanation of why Japan has a reputation for poor and shoddy imitations and trash.) During a "selective" or "buyer's" cycle the Japanese designer is in an even more precarious position since he lacks the essential knowledge of foreign needs and wants. Under such a market influence the factory becomes nothing more than a contractual facility. At this point the designer is completely dispensed with.

One may wonder whether the Japanese designer might be successful in stimulating an export demand for ceramics based upon the Oriental aesthetic. The Minge or Folk Craft Movement is having far reaching effects in the ceramic industry. But the process is slow and Japan must export in large quantities or perish. She does not have time to educate and stimulate a desire for an aesthetic for which her own people are losing interest. How the aesthetics of Zen Buddhism and Taoism will affect Japan's designers is something for time to decide. At present one might almost claim that it is the American and European designer in Japan who is most influenced and influential with the oriental philosophies and aesthetics.

The Japanese government is aware of the ceramic industry's competitive position. Many and expensive attempts are being made in an effort to emulate the Scandinavian government's assistance program. American and European designers have been invited to Japan for the express purpose of teaching the Japanese designer and manufacturer what to design and make. None of these efforts have been highly successful. The cultural gap remains too great. When the end product is as intimately tied into the home as are dinnerware and serving accessories there is no escaping the fact that the designer must live within the environment he is helping to create.

The climate for design in Japan, therefore is fraught with frustration. The designer realizes that he bears the responsibility for creating a demand that will bring his industry into the realm of quality competition and thus contribute to healthy import-export ratios. He also realizes that this is virtually impossible until that future when time has melted and blended our two cultures.

The American designer in Japan finds an entirely different climate. He is welcomed and considered the possible key to economic equilibrium. But the American designer also has a responsibility. He must go to Japan with the knowledge that irresponsible design will be harmful to the American ceramic industry, the Japanese ceramic industry, and his client.

THE DESIGNER AND THE TRANSMISSION OF VALUES

Design is a synthetic term covering a number of activities. These activities share certain basic characteristics and attitudes which should make it possible for a designer to work with equal competence in two or three dimensions, to handle paper or steel, to perform singly or in a group, to form objects personally and directly for end-use or to build prototypes for mechanical or human mass-production. The "total" or "integrated" designer is an exception, however. More often he engages in a specialized field within the limits of special circumstances and with the use of a special vocabulary. He may end up, and often does, not as a performing artist at all, but as an entrepreneur, a stimulator, or an administrator. He may direct a group of designers or interpret consumer needs for other designers. Whatever his activities, they involve to some, and various, extent, the shaping, interpretation and transmission of values.

Like many conscious acts of man, design is performed almost simultaneously on several different levels: aesthetic, mechanical, psychological, ethical, social, expressive, etc. It could be explained by imagining the designer in the act of superimposing translucent discs of various colors and textures, each representing a class of considerations. Each disc modifies the others—each has its own responsibilities toward a final effect. Color and texture can be altered by shifting the order of the discs.

The good designer aims at a perfect fusion of the various considerations which enter into his design. He aims at an untortured unity—a direct whole. He arranges his levels consciously or subconsciously, adhering to the requisites of the problem he is asked to solve, or to his own inclinations. Some designers see the total act through a disc of aesthetic considerations—others, more practical minded, may put economic considerations at top level.

Generally the design act, individually performed, occurs with a surprising sense of simultaneity. The levels seem to fall into place automatically and instantly (one could say intuitively) and the designer is unaware of the compromises he makes in arranging them. Specific values may be inserted at any level, but while they have their share of responsibility toward the total design, they lose their identity in the newly created whole.

If a certain measure of simultaneity is characteristic of design at the moment of its origin, it is even more typical at the receiving end. Non-discursive symbolism, unlike verbal discourse, where meanings are constructed "while-u-wait," so to speak, contains meanings as an integral part of its fabric. It is only through the totality that they are revealed—and totality implies simultaneity.

In painting and flat design, especially, a single glance can, and often should, reveal all. Even in architecture, where the development of space is most clearly a time concept, related to our own possibilities of motion, can one act of vision grasp a resumé, in a sense, of the total statement.

But while the potentials of simultaneous perception give design its peculiar powers, they also hold the causes of its inadequacies as a form of communication. Unlike words and illustrations, which can be expected to communicate values in unequivocal terms, the more abstract aspects of design, like the ones that take place in product design, can, at the most, express general attitudes. They tell little or nothing of the specific values which, having been absorbed in a total statement, cannot be re-identified.

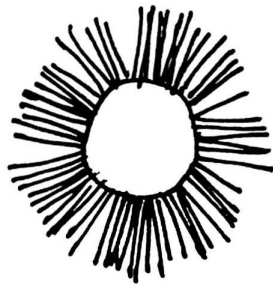
In the course of his work a designer will be faced with problems involving such values as beauty, truth, honesty and the vision of an ideal society, but, with the exception of beauty, which is an inherent quality of artifacts, the chances of these values being communicated to the consumer are almost nihil.

The designer who rejects phony hammermarks as a texture for machine-made aluminum flatware, or, for similar reasons, imitation walnut Formica for his furniture or handlettering for his stationery implies his values by doing so. But when he designs a smooth textured fork, or a desk veneered with bright colored plastic (preferably a color which is most artificial, least woodsy, and therefore most honestly Formica) or has his name set in Futura (upper and lower case) his objects fail to release the meanings they contain and which were so significant in the act of rejection.

A typically anonymous doorhandle designed by Max Bill or Philip Johnson undoubtedly reveals something of the designer's attitude toward form and function and mass production—but while this would occur explicitly at a Good Design Show at the Museum of Modern Art, it is highly questionable whether the basic values which these objects contain could be communicated in the more normal, less polemic context of a hardware store.

Why is it then that, in apparent contradiction to the foregoing, it is almost easier to reconstruct the characteristics of a culture (and hence its values) from its artifacts than from its art (aside from illustrative documentation that may be present)? What makes it possible for archeologists and anthropologists to read into the simplest objects of use the prevailing values of a civilization?

First of all, in a competitive society, the values which the society transmits to the designer, and which are part of his work data, form the basic mold for the objects of use. The designer may refine, combine, decorate, and even add attitudes of his own,—he is expected primarily to incorporate the values received and return them in tangible symbolic form. He is expected to arrange the discs in conformity with his society's scale of values, not with his own. His refusal to do so is dealt with simply by the consumer's refusal to accept his design. Chrysler's unsuccessful attempt to sell a car that was "larger on the inside—smaller on the outside" was a dramatic demonstration of punishments for the designer's failure to conform. The Chrysler idea was economically and functionally sound—it even included ethical considerations which are generally accepted as "goals." A look at today's cars seems to validate Kar-



diner's point that in social evolution the discrepancy between goals and norms tends to increase.

Furthermore, if the designer is bound to express, willingly or unwillingly the values of his society in the physical shape of the objects he designs, a far stronger evidence of these values is to be found in the mere existence of these objects. The presence of certain objects at a given time and place is more indicative of a society's value scale than their design characteristics. A Cadillac is tabu in Park Forest qua Cadillac—regardless of its model, color, or size of its fins. It is tabu as a symbol of ostentation—of non-conformism with the values that are prevalent in the social structure of Forest Park.

But while objects may be more obviously charged with meaning by their existence than by their form, the designer still has some avenues of influence at his disposal. For although objects may be a form of collective expression, they come about through decisions of individuals. Whether it be a pre-dynastic cosmetic palette or a motorcar, it is the individual designer—artisan or prototypemaker—who determines their forms.

He may be forced to interpret the attitudes of the consumer and express the consumer's scale of values, but the possible solutions to a problem may be, and usually are, many. He can, within a fixed range of conditions and without altering the order of values, exercise a choice. Society may reject forms, textures and colors which instead express a designer's scale of values satisfactorily. It may give preference, for deeprooted psychological reasons, to walnut-Formica and hammermarked flatware—whereas the designer, respecting the nature of materials and processes would choose bright colors and a smooth finish. But the motivations for these preferences may indicate other, perhaps unexpected, solutions. The designer may find that the consumer's needs can be satisfied by means that are acceptable to him too. The consumer, after all, "*knows a good thing when he sees one.*" Incapable of imagining all possible ways to satisfy his needs, he relies on the designer to "show him." In fact he always seems surprised to discover a new product which represents "just what he has always wanted."

It is in this no man's land between what society needs and what it ignores that the designer finds his room for maneuver. It is here that he may discover opportunities for compromise, perhaps for identity, between ways of expressing the consumer's values and his own. In his design vocabulary he may even find words with multiple meanings, that satisfy both him and the consumer for different or even opposite reasons. This happens frequently in architecture. A detail which is inserted by the architect for aesthetic reasons may be acceptable to the consumer for practical considerations—and vice versa. Similarly the relationships between designer and businessman often depend on the exploitation of the ambiguities of a language which sometimes is expected to function with the semantic efficiency

of verbal discourse, but can, at the most, communicate, stimulate or direct feelings.

Only in design activities such as visual communication in the narrowest sense, where the conveying of information is the core, the substance, and where visual symbols act in substitution for, or in conjunction with words, can one hope for unequivocal transmission of meaning.

Typographic design may consist simply of arranging word symbols aesthetically or functionally without attempt to influence their effectiveness as meaning-carriers. More often, however, it helps the task of the printed word by supplying a visual rhetoric. By emphasizing or minimizing, graphic design affects the meaning of words and can alter a previously intended order of importance. Furthermore, by the juxtaposition of verbal and non-verbal symbols, can meanings be distorted, or even substituted.

In graphic design, where the transmission of meaning is the immediate and explicit purpose, the values lie close to the surface and are easily discernible. In advertising, especially, one need not be a psychologist or a social scientist to detect values and motivations. A page in *Life* or in the *Saturday Evening Post* will tell the anthropologist of the future more about our present society than acres of archeological excavations. It is safe to assume that the current vogue of social research applied to merchandising will isolate and bare the values to be transmitted, expressed or manipulated even more blatantly.

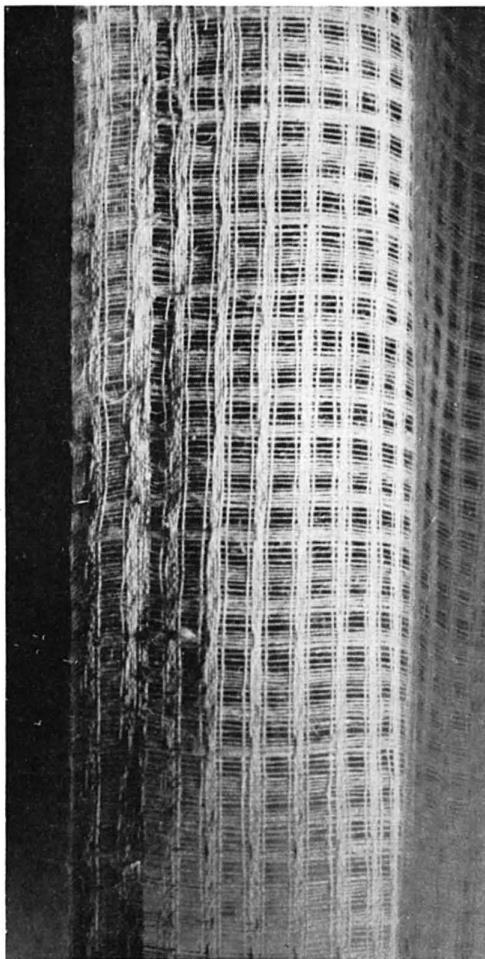
It is of course in the area of advertising that the designer is most directly and clearly involved in the transmission of values. Here the question of his relationship to society, the comparison of his personal value-scale with the one he is paid to promote, arises tangibly, critically, and often painfully with each decision.

If he believes in his power to alter a society's scale of values, he must question whether there is a basic scale of values at all, and, as a result, feel his personal sense of security fatally imperiled. If, on the other hand, he does believe in a basic unalterable scale of values how can he believe in a professional task which implies such morally questionable objectives as planned obsolescence? By the very nature of his activities he mirrors most clearly the discrepancies between goals and norms in modern Western society. His dilemma, while peculiar to his propagandistic functions, is in a sense symbolic of the fundamental dilemma of all designers. It raises a number of questions which will never be fully and definitely answered. In the honest attempt to find answers we may expect to recognize more clearly our functions, our potentials, our responsibilities. This clarification, in turn, should affect tangibly the things we make—and, perhaps, the world in which we live.

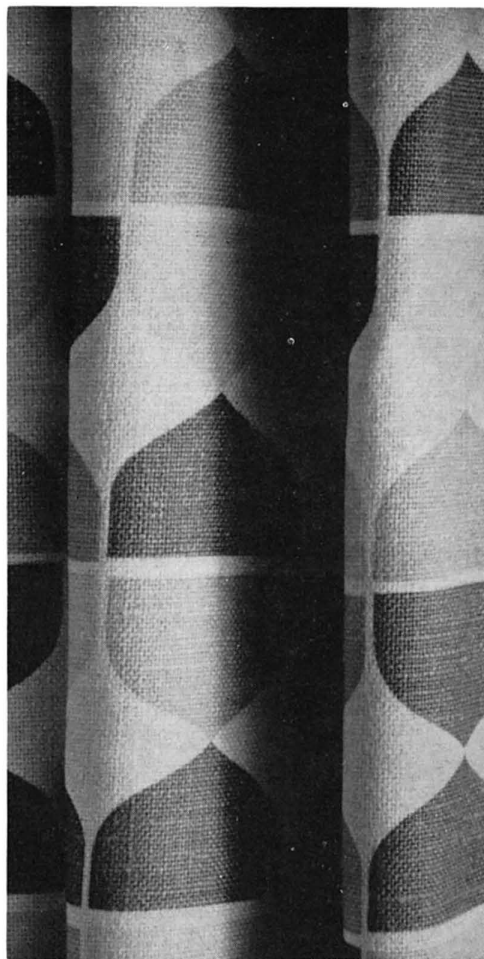
From a paper delivered at the International Design Conference, Aspen, Colorado

Leo Lionni

1



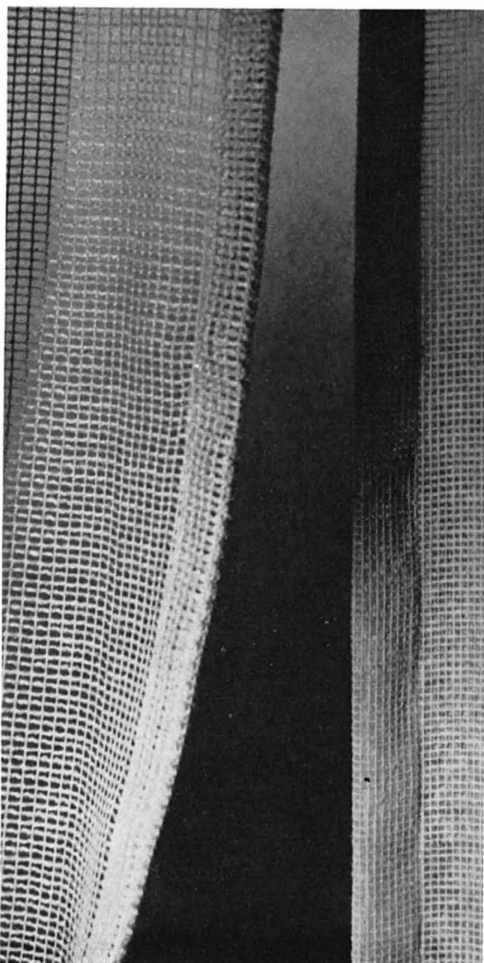
2



NEW FABRICS BY KNOLL TEXTILES, INC.



3



4

1. A new dimension in styling of Fiberglas is made possible with Aerocor bulk yarn, giving the fabric a new soft, textured look and feeling. Seven intense and brilliant, exclusive Knoll shades, never before available on Fiberglas, (in addition to white and sand) find wide acceptance for institutional as well as residential installations. Colors are not affected by sun or laundering

2. A new Knoll 100% Nylon Homespun

3. A new group of coordinated stripes and plaids in gray and white and one new beige and natural combination enlarge this handsome group of Belgian linen crash

4. An exclusive Leno casement weave of Fiberglas Aerocor yarn designed for Knoll by Anni Albers. In a unique way, this fabric combines practicality with grace and elegance. It is fireproof, washable, and completely impervious to sunlight

PLASTIC BUILDING PANELS

developed by Jan De Swart

Patents and patents applied for by the De Swart Development Company

The plastic building panels shown here are a new development in the field of core materials. They are designed for large-scale industrial production. The patented cell structures which create the various patterns are the results of extensive research and invention, combining the greatest possible strength with a minimum use of material. This makes them both economic and versatile. Larger spans are possible and light weight is a factor in many applications. They can be transparent, translucent, or opaque, giving an entirely new aspect to the architectural problem of light control. In their variety they represent an important addition to the vocabulary of building materials.

These panels may be used in interiors for curtain walls, demountable partitions, ceilings, shower doors, decorative and acoustic wall sections. Their exterior use includes spandrels, curtain and filler walls, store fronts, light walls replacing louvres and grilles.

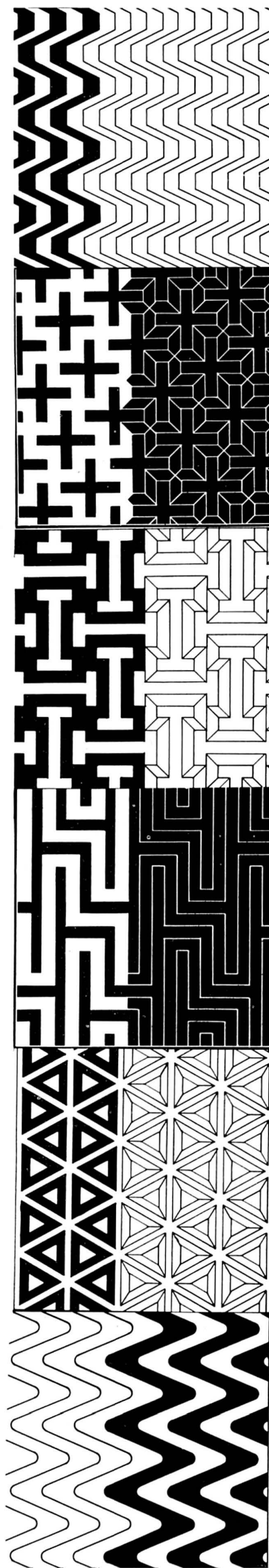
The plastic core may be used for applications other than a sandwich panel: for instance, as a form for concrete. In the cross-section photograph (7) C shows the continuous space for electrical tubing of reinforcing steel in this type of application. For outside use concrete may be poured into space C, making a weight-bearing wall that has the surface form of the core and provides all-over illumination by the windows created where the core is cemented together. The wall is thus completely covered by a

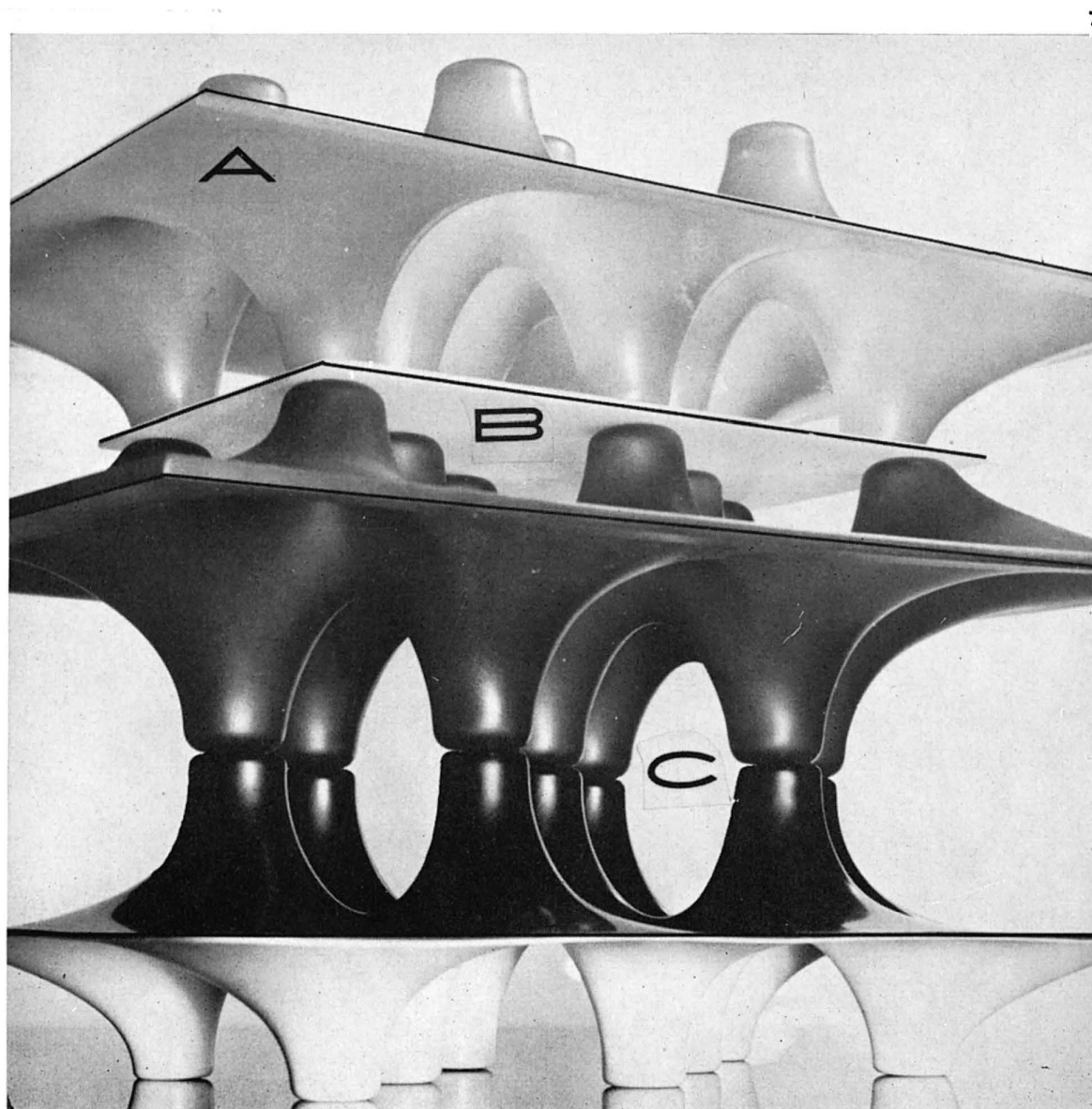
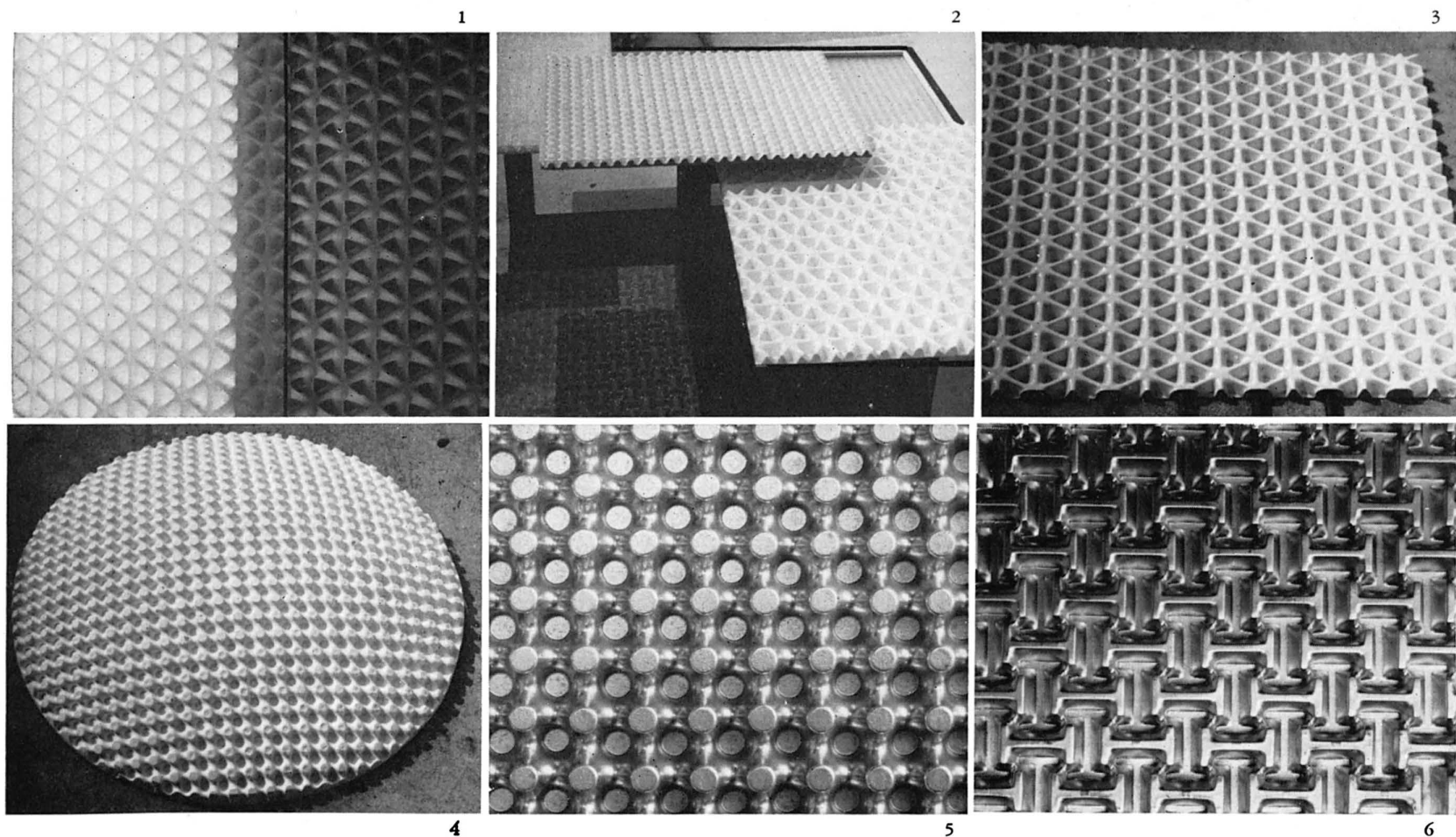
moisture barrier, has a permanent color finish, transmits an even light, and creates its own heat-barrier by the shadows cast over the entire wall surface.

The panel consists of a plastic core with a skin on each side. The core is expanded from a thin film of plastic into interlocking cell structures, some of which are illustrated on page 18. There is a unique harmony underlying the entire process and design of the construction. Through controlled heat and pressure the molecules are reoriented in the direction they will perform their greatest structural function. At the same time the cells are formed in curvatures that give the greatest bracing and compression strength with the use of the thinnest possible material. The cells are also designed to provide the largest possible surfaces for supporting the skins and cementing them to the core. When a skin is cemented to the core for a rigid self-supporting panel the equal tension on both sides prevents warping and adds to its torsional resistance.

All the desired characteristics of insulation, sound absorption, color, texture, illumination, permanence, beauty, light weight, strength, economy, and facility of installation are integral, not added, characteristics of the design. By the fundamental unity underlying the entire process of its creation this single panel achieves a significant economy in meeting a great number and variety of requirements.

Please turn the page





DE SWART continued

1 Translucent panel to the right of a concrete-filled panel of the same structure illustrates complete marriage of two different functions.

2 Self-supporting warp-proof panels may be used vertically or horizontally.

3 As a form for cast concrete the core creates continuous air space for heating or cooling floor slab.

4 Core used as a form for casting concrete can be formed in compound curvatures, such as concrete roofs, where maximum strength is needed with minimum weight. Protrusions may be left clear for light transmission.

5-6 The core material is designed for large-scale industrial production.

7 Cross-section of three cores, emphasizing the structural tension in every detail, the economy of material utilization in expanding a thin sheet into a four-inch structural core, and the continuous flow of function throughout the entire design. Translucent core (A) has skin on one side only (B). Two cores may be cemented together with or without outer skins to create space (C) airconditioning, conduits, or reinforcing.

THE MACHINE AND ARCHITECTURE

The chapel at Ronchamp is a profound statement of rebellion against machine building. And it has made its mark. Among us already are numerous pseudo-Ronchamps, intent rationales for the bearing wall and the need for plastic expression.

The renaissance of the crafted screen is a logical reaction to the mad-denyingly, monotonously repetitive, so often poorly designed, machined curtain wall.

The integrity of the original thin shells of ferro-concrete has been lost in our intensity to be among the first to apply these exciting vaulted, folded, double-warped forms. Forms that repudiate machine building with methods incompatible with machine building.

The powerful examples of our frustrations are many and prevalent. But can we, with our machine economy, truly justify a crafted architecture? I think not. Mechanization is here and we have helped to promulgate it, the craftsman is gone and we have helped to stifle him. Our economy dictates that machine products, machine techniques be the essence of our buildings. We cannot now retrogress to the bearing wall and to crafted methods. Nor can we deny the validity of steel and the skeleton structure.

However, trabeation with its wallpaper skins of glass and tinted sheet metal need not be the *modus operandi*. The sculptural plasticity of fibre-reinforced plastic is already evident and this material could be vaulted, folded and double-warped by the machine. Our perforated screens can and should be of stamped, molded or extruded interlocking metals, concrete and plastics. Space frames of lightweight metals and tension structures have just begun to prove their immense potential and we have seen the recent inspiring results of machined precast concrete.

In another time we were moved by the pavillion at Barcelona, the houses on the Wisconsin prairie and the villa at Poissy. But in each there was intrinsic crystal clarity, each expressed precisely and poetically a qualification of space in relation to time and purpose.

Somehow it seems possible for us to produce an architecture that needs no rationalization. An architecture that spiritually transcends the prosaic limitations the machine has seemingly begun to impose. An architecture that gives us esthetic and economic pleasures. But this will not come about through esoteric applications of the Navaho pueblo and white walls of hand tooled arabesque stone tracery. Nor in hand-formed ferro-concrete.

I believe it is time we stopped to re-examine our recent motivations. And it may well be time to evaluate the motivations of the machine. In this way we may find the way to a properly qualified and truly meaningful architecture.

Craig Ellwood
May 1958



S T U D Y H O U S E

18



BY CRAIG ELLWOOD





18

Jerrold E. Lomax, Associate
Albyn and Charles Mackintosh,
Consulting Structural Engineers
Craig Ellwood Associates, Interiors
Carroll Sagar & Associates, Furniture
Warren Waltz, Landscape Architect

P. E. Philbrick Company, General Contractor

All furniture, except garden furniture,
dining table and beds, by Herman
Miller Furniture Company, Zeeland,
Michigan

This house, the last of a series of three that Craig Ellwood has designed for our continuing Case Study House Program, is certain to provoke new thinking and new construction techniques in the residential field.

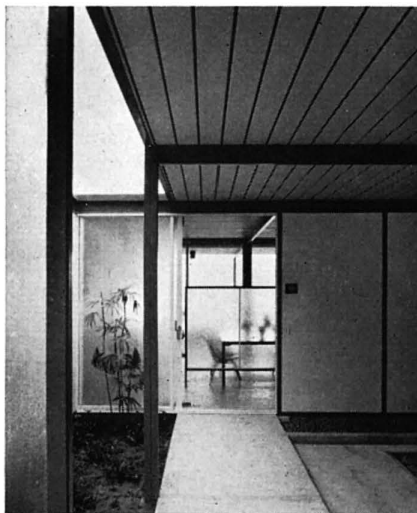
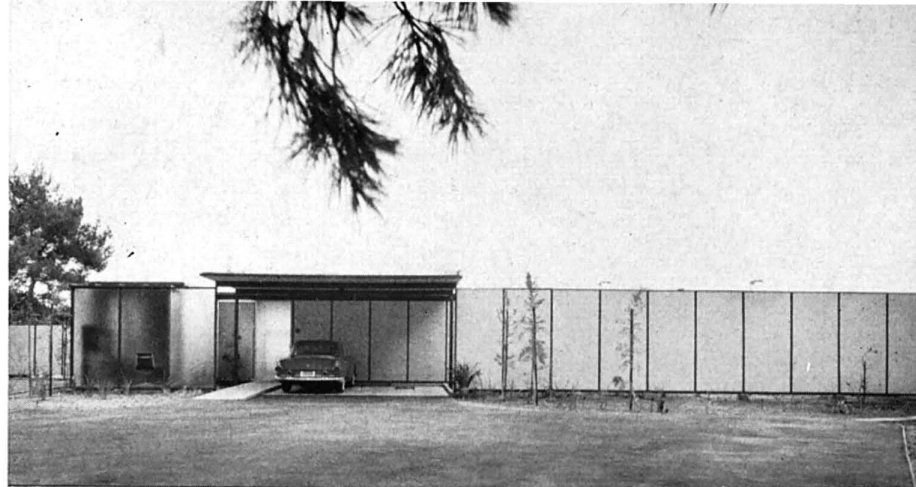
For some time it has been Ellwood's contention that the increasing cost of labor and the decline of the craftsman will within not too many years force a complete mechanization of residential construction methods. All houses, except those with very high budgets, will someday be constructed of factory-built components designed for fast and easy site assembly.

Unlike the typical pre-fab, where the designer and the manufacturer believe it a requisite to copy past and current styles and where a supreme effort is made to make the product appear to be job built, no attempt to disguise has been made here. The architecture of this house is based upon the system utilized and the visual organization properly reflects this system. The elements of the system are strongly defined with color: ceiling and panels are off-white and the steel framework is blue. Since room partitions occur on module or mid-module, there is unity between structure and plan and structure and form. The color-defined frame thus provides a visual rhythm which emphasizes this unity.

The plan is oriented to the site for best advantage of southern exposure and the view of city lights, the coastline and distant hills. For ample off-street parking, a large paved motor court was provided. Landscaping was designed to supplement and complement the existing natives already growing on the site. The complete landscaping was described in February 1958 ARTS & ARCHITECTURE.

Past and present pre-fab panel houses actually produced integrate structure with panel, i. e., the panel itself is designed and constructed to carry vertical loads and resist the lateral forces of earthquake and wind. Since panels are structural, they are heavy and difficult to handle, and panel connections, designed to transfer structural forces, are by necessity complicated and costly.

This house differs in the fact that the structure and panel are separated. Each, however, is pre-fabricated. In the development of an ideal pre-fab system it seemed logical, considering the earthquake factor here in California, to use a modular structural frame



- ENTRY 1
- DINING 2
- MUSIC 3
- LIVING 4
- BREAKFAST ROOM 5
- KITCHEN 6
- UTILITY 7
- MASTER BEDROOM 8
- DRESSING ROOM 9
- MASTER BEDROOM 10
- POWDER ROOM 11
- HALL 12
- BEDROOM #2 13
- BEDROOM #3 14
- CHILDREN'S BATHROOM 15
- STUDIO 16
- CARPORT 17
- BEDROOM COURT 18
- POOL TERRACE 19
- SERVICE YARD 20
- POOL 21
- STUDY ALCOVE 22



and to make this frame do *all* the work, thus greatly simplifying structure and structural connections. Further, a segregation of structure from walls provided a design flexibility not otherwise possible by setting no limitation as to selection of wall material. Metal, wood, plastic, ceramics or glass panels may be used, each with equal ease.

This house utilizes a steel structural system of shop-fabricated 16-foot "bents" of 2" square tube columns, 2"x 5½" rectangular tube beams. These "bents," units of beams and columns, were site-erected by 4 men in 8 hours. Job welding was limited to 19 beam connections, 40 column base plate connections.

Square and rectangular steel tubing are relatively new structural forms. These sections were selected because they seemed to be best suited to detail and connection simplification and standardization. One detail, one connection method, serves all exterior wall conditions: glass, panels, sash and sliding glass wall units attach to the frame in the same manner. This connection and others were described in detail with photographs of actual components in March 1958 ARTS & ARCHITECTURE.

Steel was selected for the frame for several reasons. Its relative newness, its latent potential in residential construction, its strength/weight, strength/size ratios, its permanence, its crisp fine line were all governing factors. Also of major importance is the fact that moment-resisting structural connections in steel are simple. A steel column can easily be fixed at the base to resist rotation. A wood post resisting the same forces as the 2" square tube would possibly have to be 9 to 12 times larger in section and because of the nature of the material, base connections would be costly and complex. With smaller wood members, the structural frame could no longer do the work and shear walls—walls designed to withstand lateral forces—would be required thereby complicating the system.

The Fenestra roof decking is 18 gage steel building panels welded to the beams. These high strength panels span 8 feet. The interlocking side laps and telescoping end laps of these panels allowed quick, easy and neat installation. The roof is insulated with Celotex pre-sealed 1" thick rigid fibreboard. Over this was applied a 4-layer built-up Pabco roof of 15# asphalt saturated felts surfaced with crushed slag.

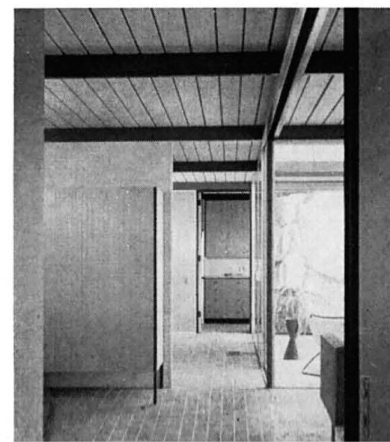
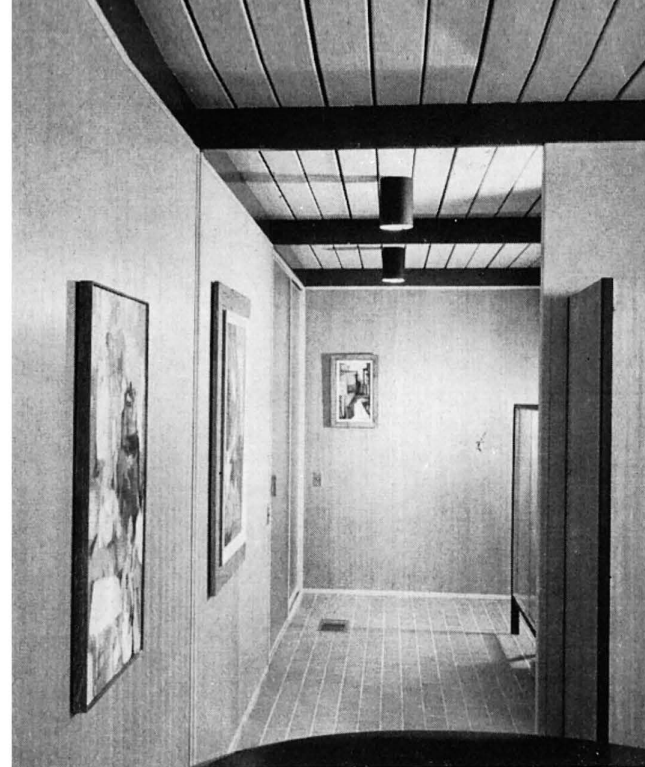
Steel was also used for the piling foundation. The site consisted of uncompacted fill varying in depth from 8 feet to 41 feet. Twenty-two 10"-WF-42# steel piling, totaling almost 600 linear feet, were power-driven to depths from 9 feet to 52 feet and to a minimum bearing value of 35 tons per pile. Reinforced concrete girders on a 16-foot grid span between piling below grade and the 7" thick reinforced concrete floor slab spans between girders. A complete report of the foundation problem was featured in August 1957 ARTS & ARCHITECTURE.

The pre-fab wall panels are constructed of Harborite 9/32" thick marine plywood, plastic-faced with resin-impregnated overlays to prevent grain-raise, checking and delamination. These panels are glued and nailed to 1½" x 2" (net) Douglas fir framing. Some of the interior panels are faced with ¼" thick ribbon grain Philippine mahogany plywood. All wall panels, interior and exterior, are acoustically and thermally insulated with Celotex mineral wool batts.

All rooms open to the pool terrace and view garden with Steel-bilt steel-framed sliding glass walls except the two small bedrooms. Sliding glass walls open these two rooms to a private court enclosed with pre-fab panels set in steel frames. In all, 12 8'x 8' sliding glass wall units are used. For privacy, no clear glass walls face the street or motor court.

Flooring throughout, except in carpeted areas, is brick size 8"x 4" quarry tile and small square ceramic mosaics. The steel-framed fireplace and the wall over the kitchen cooking tops are also faced with quarry tile. Bath walls and floors and all countertops are ceramic mosaics. The quarry tile is beige, carpeting is off-white wool loop pile. Each bath and the kitchen countertops feature different color schemes of the ceramic mosaics. Also constructed of chipped and crushed ceramics is the 8'x 8' mosaic mural in the covered court which is adjacent to living, dining and breakfast areas. This subtly and effectively repeats colors used in the house and landscaping. All tile is from the Mosaic Tile Company.

Aluminum-framed Wasco plastic dome skylights are used throughout the house to provide natural lighting in halls, baths and dressing





Fireplace facing and flooring are quarry tile, manufactured by the Mosaic Tile Company; carpeting is wool loop pile installed by Aetna Floor Coverings, Inc.; living room furniture is manufactured by Herman Miller Furniture Company; built-in Hi-Fi components in the cabinet in the left foreground are manufactured by Altec Lansing Corporation.

areas. To filter the sun, blue heat-absorbing wireglass is used in steel-framed canopies over all glazed walls. This glass is also used in a puttyless aluminum-framed 8'x16' skylight over the living-dining court. At night these glazed canopies and the skylight become huge light fixtures emitting a soft blue illumination through the use of exterior floodlighting directed onto the glass from above. Translucent glass is also used in the screen walls adjacent to carport and entry and in the low steel-framed space divider partition between entry and dining areas.

Interior lighting was designed to properly illuminate the client's art collection and so provide general illumination as requested, with quietly dramatic accents. All light switches are the new silent rotating type that glow in the dark. All fixtures are from Holliday Lighting Company.

The hi-fi system from Altec Lansing, located in the music room cabinet, includes AM-FM tuner, automatic 3-speed record player, and high and low frequency speakers. Additional speakers are located in the master bedroom and the living-dining court. The system may be remotely controlled from the master bedroom bed headboard cabinet. Also remotely controlled from the headboard is a built-in TV set which is located behind a flush wall panel on the wall opposite the bed. Provisions are also made for future built-in color TV below the speaker panel in the music room hi-fi cabinet. There are additional TV outlets throughout the house and garden courts for use with portable TV sets.

The built-in radio-intercom system from G and M Equipment Company provides instant communication between the master control station in the kitchen and the remote speakers in all bedrooms. Additionally, this system provides radio reception at any or all stations, two-way auto-electronic sound "squench" which interrupts and transmits a baby's cry or unusual noise, a fire warning device and alarm which operates from any and all stations, and the protective, walk-saving entry door substations which allow identification without opening the door.

The push-buttons at entry doors activate chimes in three recessed built-in "chime-clocks" at various locations within the house.

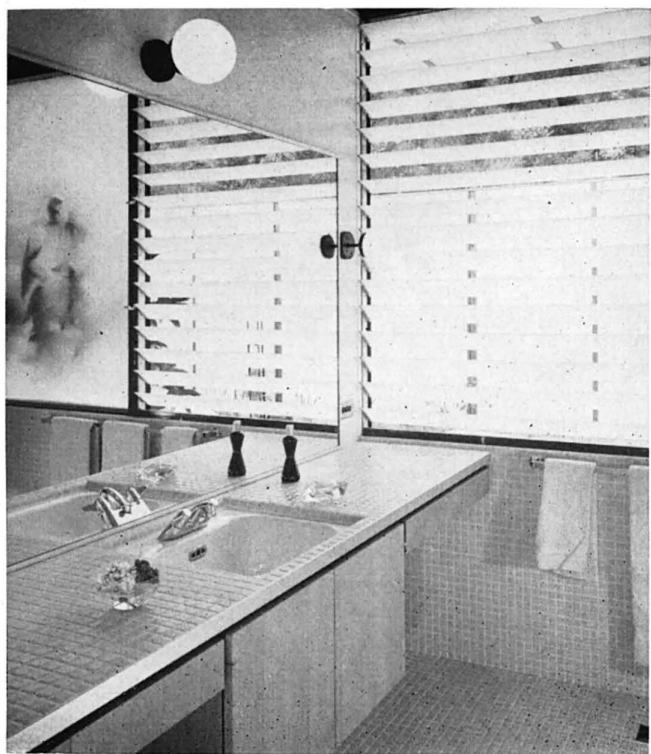
All kitchen-utility appliances from Westinghouse are built-in. There are three two-burner cooking tops, two ovens (one with rotis-

serie attachments), two refrigerator-freezer units, dishwasher, garbage disposer and "stacking" automatic washing machine and dryer. All appliances are stainless steel except the washing machine, dryer and disposer. The built-in NuTone food center unit provides attachments for mixer, blender, juicer, meat grinder and knife sharpener. A twin blower type ventilating fan is ceiling-recessed over the cooking tops. Additional vent fans are used in each bathroom.

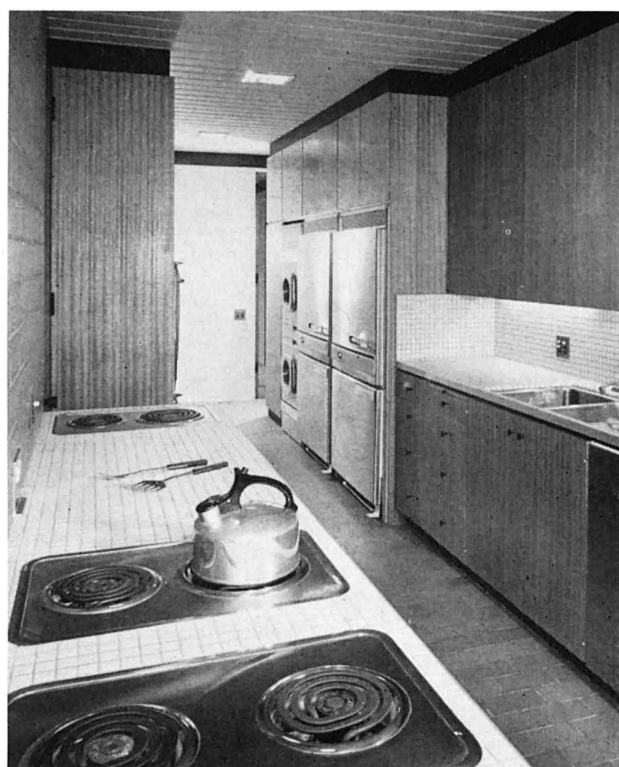
The vacuum cleaning system is also built in. The power unit with tank is located in the storage compartment adjacent to the carport, thus noise, dust and electric cords within the house are eliminated. The aluminum duct system is under the floor slab and there are six inlets located throughout the house. One hose with its attachments allows the easy, noiseless cleaning of floors, walls, fireplace and fabrics and the large capacity tank simplifies the emptying problem.

The 8-foot Philippine mahogany slab doors and all cabinetwork and natural wood wall paneling, also Philippine mahogany, are from U. S. Plywood. Special cabinets include the combination coat closet-music center cabinet in the music room, the combination storage-bar in the dining area, the recessed buffet-storage unit also in the dining area, and the desk in the master bedroom. The bar cabinet includes stainless steel sink, single lever control faucet, refrigerator and storage for liquor, glassware and accessories. Both the bar counter with "splash" and the master bedroom desk are faced with plastic laminate. Wardrobe units are of pre-fabricated metal-framed top-roller sliding hardboard panels. Each of the smaller bedrooms has 12 linear feet of wardrobe, the master bedroom dressing areas has a total of 32 linear feet. Pin type hinges are used on all swinging cabinet doors. Latches are both magnetic and "touch" type.

The house, located at 1129 Miradero Road, Beverly Hills, California, is open for public showing, Saturdays and Sundays, from 1 to 5 p.m. through June 29, 1958.



Florette Fields, Muralist



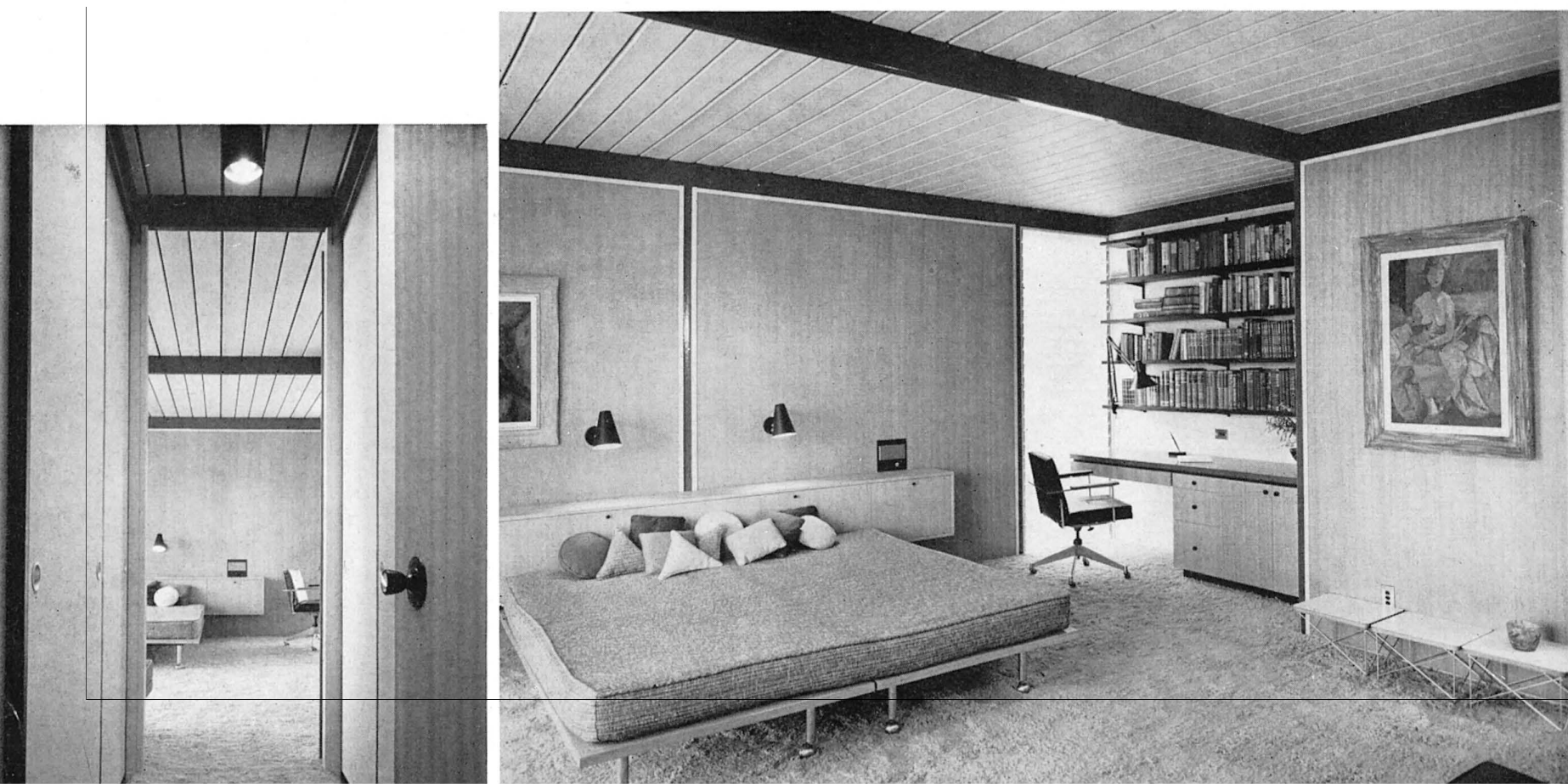
Dining-room table is manufactured by Brown-Saltman, dining chairs by Herman Miller; all garden furniture is by Van Keppel-Green except the Herman Miller chair near the mural; garden pots are by Architectural Pottery; quarry tile flooring and ceramic mosaic floors, bathroom walls, mural tile and countertops are by the Mosaic Tile Company; built-in kitchen appliances are by Westinghouse; all lighting is from Holliday Lighting Company

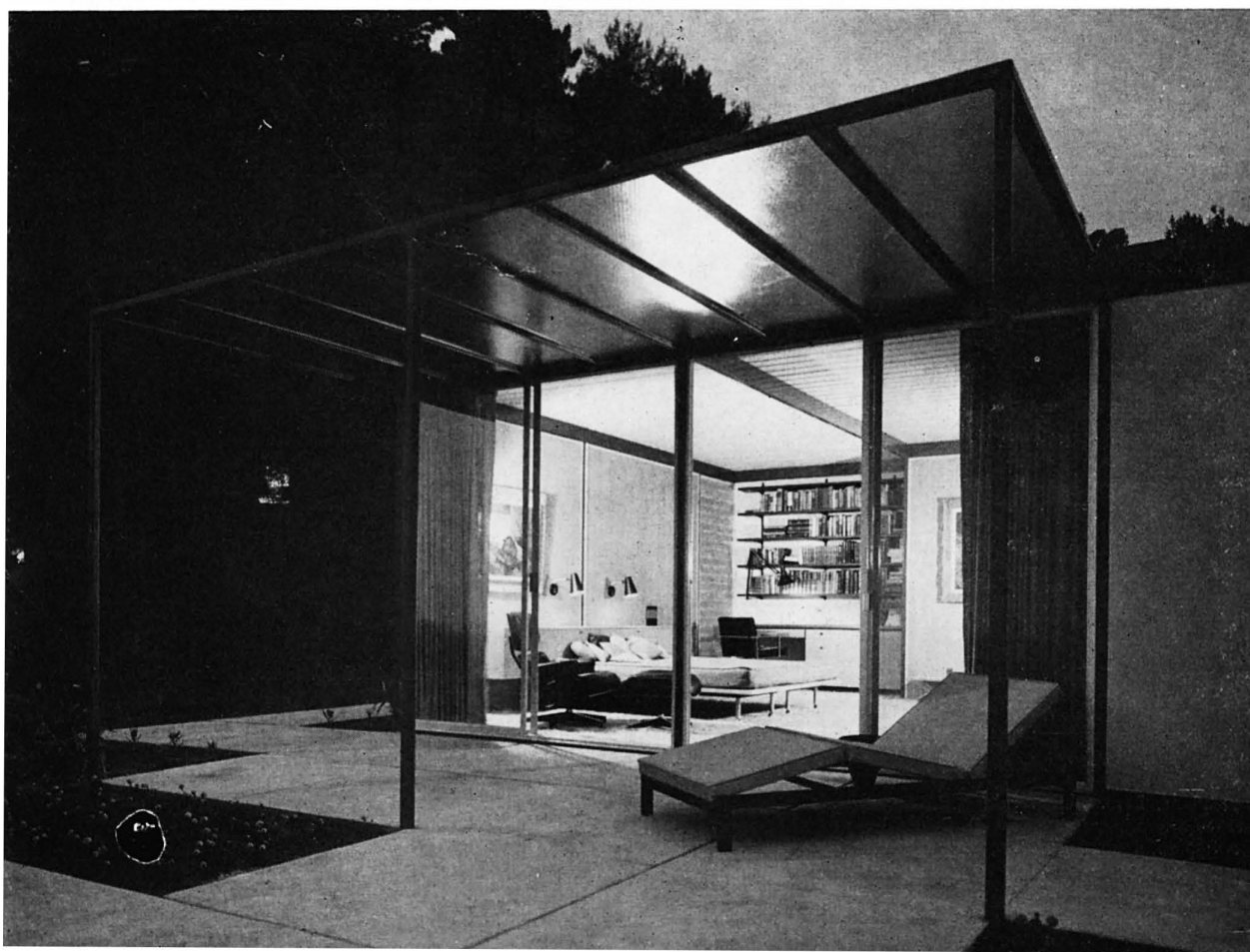
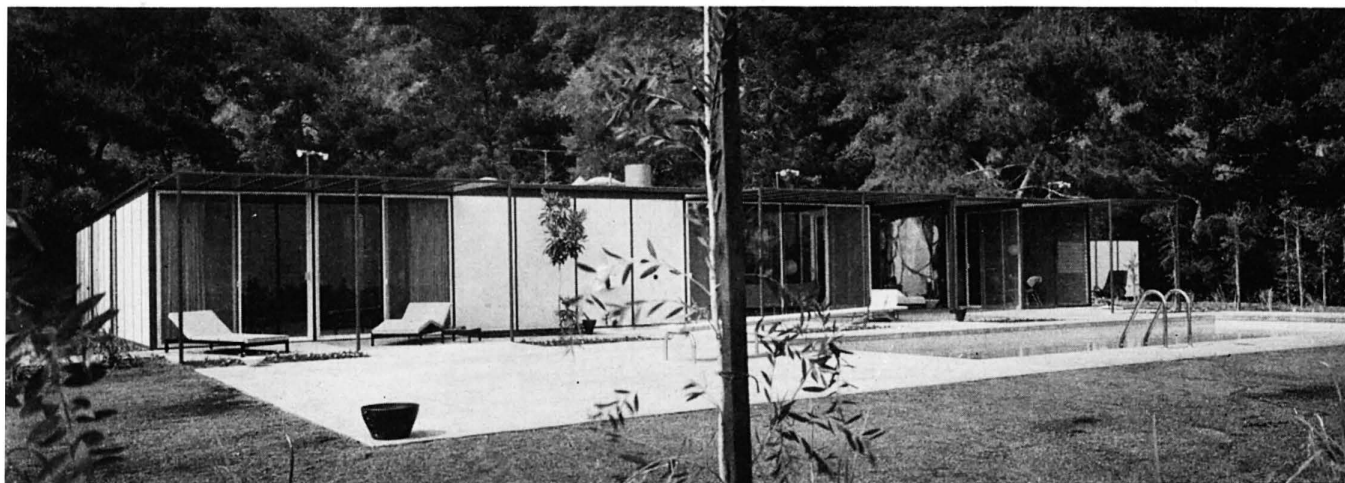
All Photographs by Marvin Rand





Upholstery and drapery fabrics by L. Anton Maix Fabrics, Inc.;
Bookshelf hardware is from Stax Company





PRODUCTS CASE STUDY HOUSE NUMBER 18

THE FOLLOWING PRODUCTS WERE MERIT SPECIFIED BY CRAIG ELLWOOD ASSOCIATES:

STRUCTURAL

Steel Piling — Columbia-Geneva Steel Division, United States Steel Corporation, 120 Montgomery Street, San Francisco 6, California
Structural Steel Tubing — Baker Steel and Tube Company, 1540 Calzona, Los Angeles, California. Steel produced in the mills of National Tube, Division of United States Steel Corporation
Steel Roof Decking — Walter R. Steyer Company, 6424 Bandini Boulevard, Los Angeles, California. Manufacturer: Fenestra, Inc., 2250 East Grand Boulevard, Detroit, Michigan
Cement — Portland Cement Association
Roofing — Pabco Products, Inc., San Francisco, California
Insulation — Celotex Corporation, 120 South LaSalle Street, Chicago 3, Illinois
Plastic Skylights — Wasco Products, Inc., 9163 Fairview Avenue, San Gabriel, California
Glazed Skylights — Aluminex, Inc., 2993 Allesandro Street, Los Angeles, California
Translucent Glass — Mississippi Glass Company, 88 Angelica Street, St. Louis, Missouri
Douglas Fir Framing Lumber — West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon

FINISHES

"Harborite" Plastic-Faced Marine Plywood — Harbor Plywood Corporation, 235 South Alameda Street, Los Angeles, California
Cabinet and Wall Panel Philippine Mahogany Plywood — United States Plywood Corporation, 4480 Pacific Boulevard, Los Angeles, California
Quarry Tile and Ceramic Mosaic Tile — The Mosaic Tile Company, 829 North Highland Avenue, Hollywood 38, California
"Formica" Plastic Laminates — Formica Corporation, 4605 Spring Grove, Cincinnati 32, Ohio
Asphalt Tile — Pioneer Division, The Flintkote Company, 55th & Alameda Streets, Los Angeles 54, California

ELECTRICAL

Electric Switches and Devices — P & S Despard, Pass & Seymour, Inc., Syracuse, New York
Telephone Outlets, Conduit Provisions — Architects & Builders Service, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, California
Chime Clocks, Push Buttons and Bath Ceiling Heaters — NuTone, Inc., 237 West 30th Street, Los Angeles 1, California

FIXTURES

Plumbing Fixtures (Except Kitchen & Bar Sinks) — Briggs Manufacturing Company, Detroit 26, Michigan
Kitchen & Bar Sinks — Zeigler-Harris, 2900 North San Fernando Road, Burbank, California
All Valves (Except Lavatory) — Moen Valve Company, Division of Ravenna Metal Products Company, 6518 Ravenna Avenue, Seattle 5, Washington
Lavatory Valves — Briggs Manufacturing Company, Detroit 26, Michigan
Shower Heads — Speakman Company, Wilmington 99, Delaware
Ventilating Fans — NuTone, Inc., 237 West 30th Street, Los Angeles 1, California
Door Locksets — Kwikset Sales & Service, Anaheim, California
Cabinet Hardware — Washington Steel Products, 1940 East 11th Street, Tacoma 2, Washington
Book Shelf Hardware — Stax Company, 390 9th Street, San Francisco 3, California

LIGHTING

All Lighting Fixtures — Holliday Lighting Company, 1633 South La Cienega Boulevard, Los Angeles 15, California

DOORS & SASH

Steel-framed Sliding Glass Doors — Steelbilt Sales Company, 18001 South Figueroa Street, Gardena, California
Sliding Wardrobe Doors — Woodall, Inc., 801 West Valley Boulevard, El Monte, California
Slab Doors — United States Plywood Corporation, 4480 Pacific Boulevard, Los Angeles, California
Tub Enclosure — American Shower Door, Inc., 936 North Cahuenga Boulevard, Hollywood 38, California
Jalousie Sash — Cal-State Louvre Manufacturing Company, 2464 Fletcher Drive, Los Angeles 39, California

APPLIANCES

Built-In Appliances (3 2-Burner Cooking Tops, 2 Refrigerators/Freezers, 2 Ovens, Washing Machine, Dryer, Dishwasher, Garbage Disposer) — Westinghouse Electric Supply Company, Mansfield, Ohio
Built-In "Food Center" (Mixer, Juicer, Blender, Meat Grinder, Knife Sharpener) — NuTone, Inc., 237 West 30th Street, Los Angeles 1, California
Built-In Vacuum Cleaner — Central Vacuum Corporation, 1206 South Maple Avenue, Los Angeles 15, California

FURNISHINGS, DRAPERIES & CARPETING

All Furniture (Except Garden Furniture, Dining Table and Beds) — Dealer: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles, California
Manufacturer: Herman Miller Furniture Company, Zeeland, Michigan
Garden Furniture — Van Keppel-Green, 116 South Lasky Drive, Beverly Hills, California
Dining Table — Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California
Beds and Headboard — Craig Ellwood Associates
All Upholstery and Drapery Fabrics — L. Anton Maix Fabrics, Inc., 162 East 59th Street, New York 22, New York
Carpeting — Aetna Floor Coverings, Inc., 9006 Melrose Avenue, Los Angeles, California

HI-FI & INTERCOM

Hi-Fi Components — Manufacturer: Altec Lansing Corporation, 6920 McKinley Avenue, Los Angeles, California. Dealer: Gilbert J. Gilbert Company, 4030 Jill Place, Encino, California
Intercom-Radio System — G & M Equipment Company, Inc., 7315 Varna Avenue, North Hollywood, California

GARDEN

Swimming Pool — Dotken Pools, Inc., 16625 Ventura Boulevard, Encino, California
Automatic Sprinkler Control — Larco, Inc., 2409 San Fernando Road, Los Angeles 65, California
Garden Pots — Architectural Pottery, Box 24664, Village Station, Los Angeles 24, California

MUSIC

(Continued from Page 8)

zowski replacing Mr. Bussotti as pianist in the Second Sonata, with the Concerto for Violin and Orchestra accompanied by the Little Orchestra Society, directed by Thomas Scherman.

I have mentioned the Ravel performance in an earlier article as an example of shaped tone on the violin. Though this is not one of my favorite sonatas, I have listened to it now several times with fascination, my ear so held by the marvelous sounding of the violin that I am almost unaware of the piano. This is not as sonata playing should be. I know. I know. But for such violin playing I am willing to put aside the slighter loss, and within the melodic contour of the violin the piano is fortunately in this case not obtrusive.

The same cannot be said for the Hindemith Sonata, where the restrictions of the melodic freedom and the assertive heaviness of the rhythm cannot be put down by playing. The Prokofiev Sonata for violin solo is new to me, and while it is not a great work I thoroughly enjoy it. Mr. Szigeti tells me, and he has had some confirmation from David Oistrakh, that this Sonata may have been intended for further development into a work for several violins, with division of parts in the last movement. The Five Melodies by Prokofiev are charming and unpretentious.

Having so qualified my praising I can proceed safely to declare that the Second Sonata by Busoni, a work I have known for years and cherish among my favorites in the violin repertory, as performed by Szigeti and Horszowski may be ranked among the recording masterpieces. I write this with tears in my eyes, since in my excitement I dropped the needle on the record after only the second hearing and am condemned for my inadvertence to suffer unceasing reproach when I replay the record or to go buy another, for I will not be without it. Here one has captured the absolute Szigeti, the utmost controlled range of his expressiveness, in music fully able to sustain him, and Horszowski has seconded him with a glorious reading of the rich piano part. This performance and that of the melodious but slighter Concerto on the reverse are a tribute of devotion by Szigeti to the great pianist-composer, elder friend and mentor, who first opened to him that inwardness of technique past the dexterity of art.

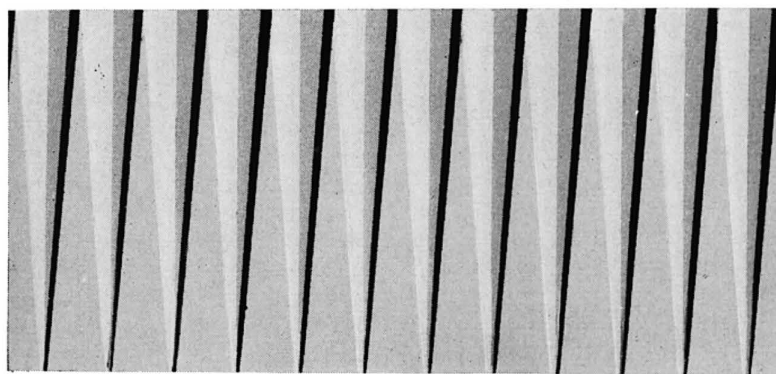
Columbia has brought before the public a long series of compositions by American composers. Sometimes the gift is parsimonious and harmful. A tragic example was the recording by John Kirkpatrick of the vast Concord Sonata for piano by Charles Ives. Although the Sonata plays 45 minutes in performance, only eight hours altogether were allotted Mr. Kirkpatrick to record it. The disastrous result, a reading as unworthy of the music as it may have been unfair to Mr. Kirkpatrick's playing when less hurried, immediately damped what had been a strong public interest in the Sonata.

A couple of years ago, when I passed an evening in the company of Henry Cowell and Virgil Thomson, they told me that they had read during the previous five years some 5000 scores by American composers to select a series of American works which Columbia would record. Whether the time given to preparing each release was adequate I cannot say, but some of these records that I have heard are very good.

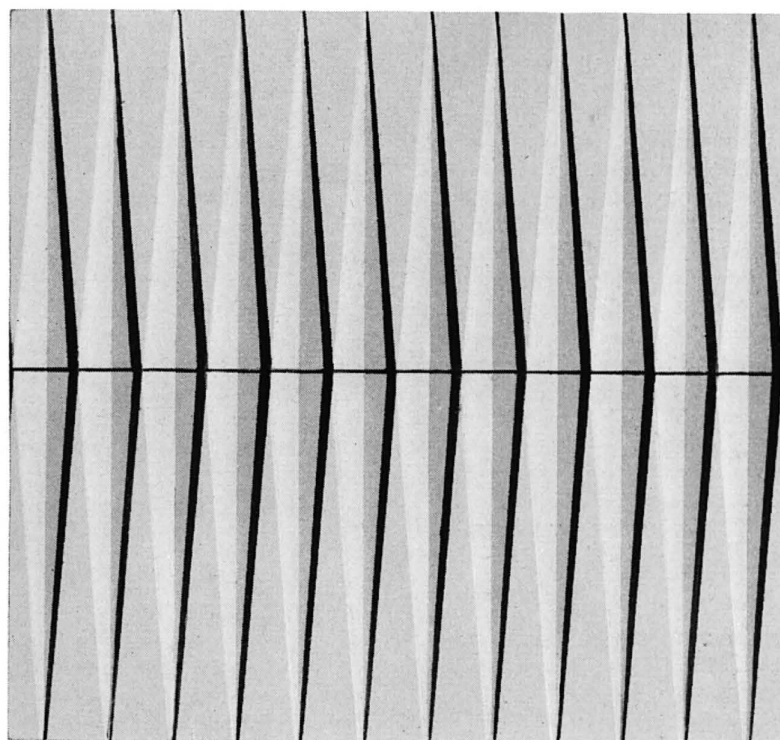
More perhaps than any other company, Columbia for a long time has been aware of the importance of recording twentieth century music, when possible with the participation of the composer. Twice this company has set out to record the complete works by Stravinsky under the composer's direction. Schoenberg said to me when I was writing the notes for the Kolisch recordings of his four Quartets, since recorded for Columbia by the Juillard Quartet: others may eventually learn to do it better, but this, you know, was made under the composer's approval in his presence.

The most recent of the Columbia Stravinsky series includes on one record the two works, one sacred and one secular, that convey at full force the ripeness of his seventies. Agon and the Canticum Sacrum were prepared and directed by Robert Craft with the Los Angeles Festival Orchestra for a program last June in honor of the composer's seventy-fifth birthday. They were recorded the next day by the same orchestra directed by Stravinsky. In an article last September I discussed both compositions at some length and also the conducting collaboration of Robert Craft and Stravinsky.

Except my own and the definitive article written for Score by Robert



GREAT WALLS

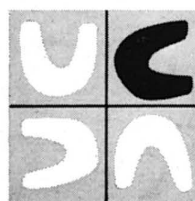


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Craft, I have yet to read one word of general criticism in praise of Stravinsky's *Canticum Sacrum*, composed for performance September 1956 at St. Mark's in Venice. More than a hundred critics attended this event and, according to Winthrop Sargeant in *The New Yorker*, not one of them liked it. Mr. Sargeant went on repeating his dislike for three paragraphs without managing a word descriptive of the music. He has lately announced his decision that the *Fire Bird* is still Stravinsky's masterpiece. The greatest tribute the general critics pay Stravinsky is to find each new work impossible of acceptance, unless by what Paul Hume once described as an esoteric clique. The initial objection entered, each work in turn proceeds to its fit place in the standard repertory as efficiently as a well-shot satellite to its orbit. I do not agree with a statement Stravinsky once made to me, that each of his works, properly performed, is as good as any other. A composer so sure of his skill is entitled to distribute his affection equally among his works. Let us ask rather which of the many nodal works of Stravinsky's fifty year production has been in the end rejected by the public. Somewhere around the globe in every decade the complete roster of his compositions is being played and replayed. I can think of no other composer, ancient or modern, whose judgement of his own skill and of his audience has been more fortunate.

So that while few may join me in agreeing that the *Canticum Sacrum* is the chief masterpiece among his sacred writings, a work containing in one vehicle the powers of the *Symphony of Psalms* and the *Mass*, I have no doubt of the outcome. In this conviction I invite others to share with me this superb recording.

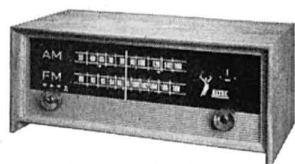
Though belatedly, *Columbia* has been first among the major recording companies to discover, with some urging by Stravinsky, the extraordinary abilities and training of the Los Angeles musicians. Trained by studio musicianship to register and deliver at sight any combination of notes, however inept, and in their own time by unequalled opportunities to perform the most difficult new compositions for groups of mixed solo instruments, these musicians are bringing before the world a new type and standard of orchestral playing, evidenced last year by the album, recorded for *Columbia* entirely by musicians and singers resident in Los Angeles, the *Complete Webern*. Although it contains some of the most esoteric music ever written, the album was a sell-out. Now in the *Sacred Cantata* and, on the other side, Stravinsky's new ballet *Agon* the same musicians and some others are heard as a full orchestra, playing with an individuality of instrumental techniques quite unlike the well-honed similarity of a long-routined symphonic group. This is a new chamber music of orchestral playing, for which Stravinsky has provided a new music and Robert Craft has worked out the direction. You will observe this soloistic individuality particularly in the brass, an aggressive attack like that of jazz, instead of the mellow distances of the German horns. Note for example in *Agon* the little inserted concertino for violin accompanied by three trombones. Hear how the violin tone of Eudice

Shapiro, concertmistress of the orchestra, stands up to the brass in resonances not unfairly to be thought of as purely American. *Agon* may be described as a twenty-minute instrumental comedy of French formal dances joined by momentary fantastic interludes, as a ballet for instruments, an ordonnance of canonic counterpoint given out in combinations as unexpected and compelling as the best jazz. Here is a very much liberated Stravinsky, as comparison of this ballet with those written during the thirties will make evident. After long reluctance he has crossed the dividing stylistic barrier to conquer the entire possession of twentieth century music. This is the record of his conquest.

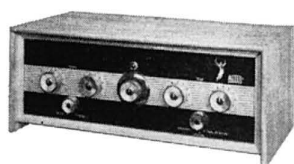
When Los Angeles musicians are called together to prepare unusual music, the concertmistress will most often be Eudice Shapiro, for a number of years leader of the outstanding, although unfortunately not the best known, Pacific Coast quartet, a soloist independent enough to have made her New York debut playing the Fourth Sonata by Charles Ives. The firmness of this orchestra, its assured treading among complex, dissonant voices and dissenting rhythms, is owed in part to her authoritative leadership. A formidable woman! Oh but no, for she plays Mozart sonatas with deference to the piano, granting that deference with which only in these sonatas can the violin adequately speak.

So much preamble to announce that Eudice Shapiro has recorded (*Vanguard*), in a style simply and well tied together by that phrasing that is the idiom of her musical intelligence, a calm and beautifully worked reading of the three violin sonatas by Brahms, tightly fitted on one record. The experienced accompanist, Ralph Berkowitz, sometimes gives away his too adequate routing by anticipation, as if he knew what exactly is going to be said. These are lovely readings, to be preferred by the listener who wishes his smaller music to sound as if it were being played intimately, with attention to the refinement of listening, instead of a peremptory big-hall declamation.

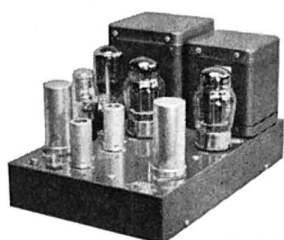
Now let me confess that for the first time since I turned my attention seriously to music I have a phonograph: Altec eight-inch speaker, quite enough, as it is well placed, to stir the reverberation of my wood-walled studio room; Altec amplifier; Garrard changer; with a Miracord double-diamond-needle pickup. At last I can keep the records I occasionally ask to have sent me for review; formerly I gave them away. And why have I waited so long during an active musical career to have my own phonograph? Because I did not wish to begin collecting records as long as I was learning my way; I did not wish my thought of music to be dominated by a collection of preferred performances, as my experience of Beethoven's C sharp minor Quartet has been governed for so many years by memory of that ancient recording by the Capet. My experience of music began with records; then for many years I put records aside except for reference. Now I may take them up, to hear them for themselves, free of the heresy that any record is the music.



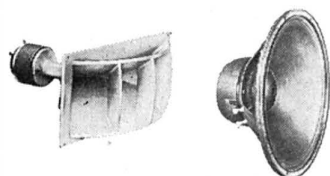
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No one can any more convince me that a performance, say by Glenn Gould, is *the music*, though in its odd way it is certainly distinguished, by such devices as the note-snatching trick he displays too often in the Beethoven B flat Concerto, by the distinction of his programming and the abortion of his eccentrically mannered playing. I have seen Sir Thomas Beecham play the note-snatching trick, perhaps once in a Haydn symphony, hustling the phrase as if to anticipate an additional last note, then snatching with his hand the note that is not there and thrusting it behind him under his jacket tails. Yet Gould has moments, for example the Allemande of the Bach Fifth Partita, when he plays with as exquisite taste as I could wish. I do not have or care to have the Glenn Gould records (*Columbia*). Yet I can forgive him much for his daring and his independence of the routinized repertory.

I treasure instead the performance of the Schubert B flat Sonata (Opus posthumous) by the American pianist Leon Fleischer. Here is the true art of piano playing that has seemed lost in the precise note-reproduction given us as a standard during recent years. Fleischer's playing is always within the idiom of the music, never forcing it, demonstrative only as it is completely adequate, not just to the first hearing but even more to the fifteenth. And this too is recorded by *Columbia*.

ART

(Continued from Page 7)

Stamos. Although still a young painter, Stamos has spent many years searching for the symbols which can convey his sentiments, his sense of wonder, his awe before nature. He has listened to the "voices" of effulgent swamps, loamy fields, brush-covered hills and strangely expansive skies hovering between night and day. These voices he has tried to convey in his recent paintings.

In order to paint these phenomena from an intimate perspective Stamos has removed his imagery from ordinary space. His paintings in the recent exhibition at the Andre Emmerich Gallery spread over

the surface and bring the symbols up close. A break of light, a faint suggestion of flickering shadow serve to orient the eye.

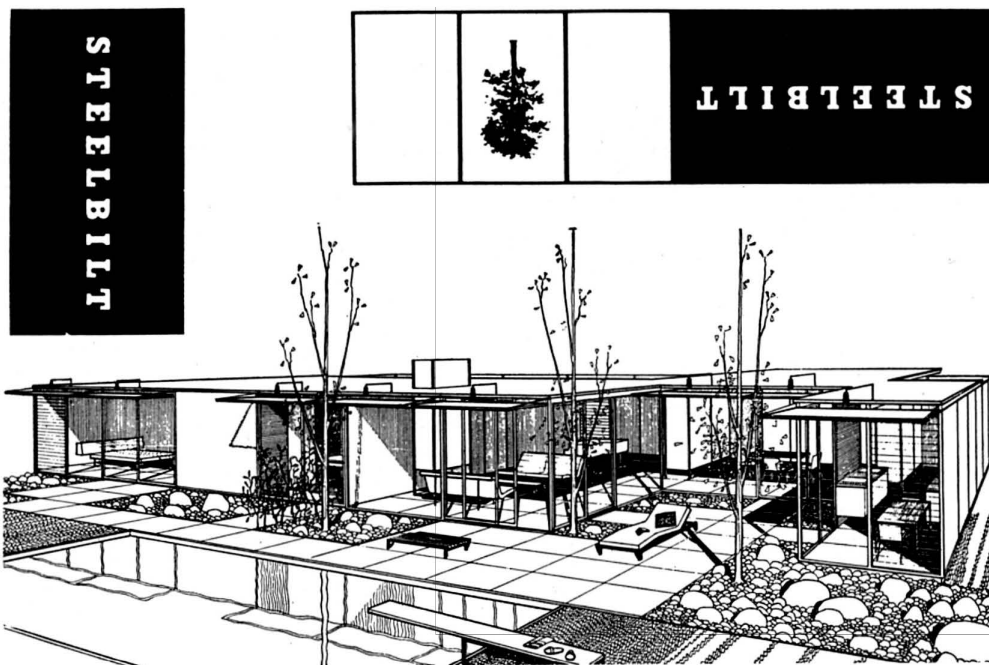
Stamos uses few colors: bright red or an occasional brilliant blue in contrast with blacks, deep greens and filmy whites. In some paintings the metallic greens spread nearly over the canvas, punctuated only by gyrating balls of bright red. In others, the greens are modulated, filtering down into aqueous reflections of reddish brown. One painting, "Swamp Forest," has a mass of foliage greens moving up from black and mulberry depths. The problem here is to give the obvious green—inevitably associated with nature—a character which takes it beyond common association. In certain canvases, Stamos has been able to give the vale of green that depth. But in others, the greens remain all too obviously unmanipulated.

Although these are patently landscape images, Stamos has sought to give them supra-natural inherent rhythms, achieved in the calligraphic line he has been developing over a period of years. It is a dramatic and effective use of calligraphy. In several paintings, however, he has also tried to suggest energy through the use of ragged-edged, isolated planes. They are fragmentary forms laid on probably with a palette-knife. These fluttering, undefined shapes weaken the paintings, clinging to the surface and striking a discordantly crude note in what are otherwise sensitively executed paintings. Since Stamos prefers building up a surface of extremely thinned layers of color, these overlays with their angular, often irregular profiles, are not absorbed by the total image.

* * *

An exhibition which generated considerable interest was Adja Yunkers' show of large pastel paintings at the Rose Fried Gallery. Yunkers' work was described by Howard Devree in the *New York Times* as "inner landscapes." Few artists since Degas have used the medium, wrote Devree, "with such freedom, richness of color, paint quality, and in such sizes."

"Instead of dancers and bathers however, these color shapes seem a report of reaction to a world in which man is faced by impersonal



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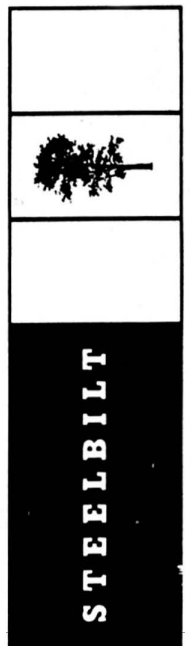


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forces and an ever more inscrutable destiny. Even the more or less conjectural symbolism in this artist's last show has given way to something more subtle in the suggestion of the enigmatic through these flickering color shapes with ominous undertones or shot through hauntingly with jewel-like facets as if remembered from a dream and mysteriously threatened."

Summarizing, Devree notes that it is "remarkable" that with picture organization so dependent on sheer use of color, Yunkers is able to get across so much personal response, "almost as if by music."

* * *

Photography has leaned heavily on painting from the very first and sometimes not too happily. But when an artist turns photographer the results can be exceptional. Such is the case with Francis Thompson who has used the motion picture camera in "N.Y.N.Y." to produce a potent semi-abstract film depicting the manifold essences of Manhattan.

Thompson's technique depends on carefully controlled camera distortion. His color shots of George Washington Bridge, or a busy Manhattan thoroughfare suggest several simultaneous perspectives, and even some original space ideas usually projected only by painters. The images unfold in varied rhythms stressed by the thoughtfully framed musical score by Gene Forrell.

The idea of simultaneity engendered by Boccioni and Duchamp is clearly exploited in this film, and, indeed, several shots showing walking crowds strongly recall Duchamp's "Nude Descending a Staircase." Thompson has put the idea to the service of the city, giving his multiple images motion and characterizing the contrast between monolithic buildings and the tides of humanity navigating in their shadows. There are brilliant evocations of the ceaseless activity of a city. But the camera is not, of course, as subtle and direct an instrument as the artist's hand and there are moments in the film when one is conscious of the mechanical quality of the imagery. After about ten of the fifteen minutes the eye becomes aware that there are only a limited number of combinations the machine that is the camera can project.

NOTES IN PASSING

(Continued from Page 11)

unrecognizable heap representing a bird, in a nest curiously suggestive of the walls of a room; children who had been studying King Arthur in English class modelled knights in the clay: "They were horrible men, I think," said one, "you can hear the blood."

Extraordinarily powerful in its sense of opposing forces is the horse and rider modelled by an eleven-year-old boy, blind since seven. "I like to ride on things" he said, adding "I like horses especially." Unbearably poignant is "The Solitary child"—three figures at the playground bench, two together at one end, one small immobile form seated alone at the other. The blind nine-year-old who made it gave a name to the child sitting apart. It was his own. And there are the two solid featureless figures modelled by a thirteen-year-old girl. Her brief explanation of them may well stand for all these children struggling in blackness—"She says take me out of the dark, dark dungeon. He is signalling to go."

Whether the theories of aesthetic values propounded by some of the critics are valid, time alone will tell. But of the healing and releasing properties of this form of activity for the blind, in this new method of expression and appreciation, there can be little doubt. The faceless figure with bound hands cries "Take me out of the dark, dark dungeon." Jeanne Kewell has opened a door.

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Portraits, other paintings. Discount to architects. Free Catalog. Peyton Associates, 3816B Stebner Rd., Duluth, Minn.

APPLIANCES

✓(250a) Built-in appliances: Oven unit, surface-cooking unit, dishwasher, food waste disposer, water heater, 25" washer, refrigerator and freezer are featured built-in appliances merit specified for Case Study House No. 17. Recent introductions are three budget priced appliances, an economy dryer, a 12½ cubic-foot freeze chest and a 30" range. For complete details write Westinghouse Appliance Sales, a division of Westinghouse Electric Supply Company, Dept. AA, 4601 South Boyle Avenue, Los Angeles 58, California.

✓(316a) Automatic Dishwashers: Waste King Super Dishwasher-Dryers with complete flexibility in the selection front panels. Any color, any metal finish, any wood panel may be used to match other kitchen colors or cabinets. Seven major benefits and ten exclusive features including humidity-free drying which keeps all hot, steamy air inside the tub. Complete information and specifications available on request. Waste King Corporation, 3300 East 50th Street, Los Angeles 58, California, LUdlow 3-6161.

(292a) Built-in Ranges and Ovens: Latest developments in built-in ovens with Glide-out Broiler, also motorized Rotisserie. Table top cook top ranges (4 or 6 burners) ready for smart built-in installation. Available in colors or stainless steel to provide sparkling interest in spacious contemporary kitchens. Send for color brochure, photos, and specifications. Western-Holly Appliance Company, 8536 Hays Street, Culver City, California.

DOORS AND WINDOWS

✓(327a) Sliding Doors & Windows: The product line of Bellevue

Metal Products consists of steel and aluminum sliding doors and a steel sliding window used for both residential and commercial purposes. Designed and engineered for easier installation and trouble-free service. Units feature live wool pile weather-strip for snug anti-rattle fit; bottom rollers with height adjusters at front and back; cast bronze or aluminum hardware and custom designed lock. Doors can always be locked securely and have safety bolt to prevent accidental lockout. Catalog and price list available on request by writing to Bellevue Metal Products, 1314 East First Street, Los Angeles, California.

✓(202a) Sliding Doors and Windows: New 12-page catalog-brochure profusely illustrated with contemporary installation photos, issued by Steelbilt, Inc., pioneer producer of steel frames for sliding glass doorwalls and windows. The brochure includes isometric renderings of construction details on both Top Roller-Hung and Bottom Roller types; 3" scale installation details; various exclusive Steelbilt engineering features; basic models; stock models and sizes for both sliding glass doorwalls and horizontal sliding windows. This handsomely designed brochure is available by writing to Steelbilt, Inc., Gardena, California.

✓(244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

(209a) "Arislide Steel Sliding Doors": Illustrated 8-page catalog gives detailed specifications on sliding doors for all residential, commercial constructions; frames, sliding units of formed steel, corners continuously welded, exposed surfaces ground, stainless steel capped track, fully weatherstripped, roller bearing rollers adjustable without removing door from frame, bronze handles, foot bolt; lever latch hardware, cylinder locks also available. Various sizes: special types. For free copy, write N. K. Juvet, Dept. AA, Steel Windows Division, Michel & Pfeiffer Iron Works, Inc., 212 Shaw Rd., S. San Francisco, Calif.

(256a) Folding Doors: New catalog is available on vinyl-covered custom and standard doors. Emphasizes their almost universal applicability. Folding doors eliminate wasteful door-swing area, reduce building costs. Mechanically or electrically operated. Modern-fold Doors, Inc., 3836 East Foodhill Boulevard, Pasadena 8, California.

(284a) Solar Control Jalousies: Adjustable louvers eliminate direct sunlight and skylight at windows and skylights; some completely darken for audio-visual. Choice of controls: manual, switch-activated electric, completely automatic. In most air-conditioned institutional, commercial and industrial buildings, Lemlar Solar Control Jalousies are actually cost-free. Service includes design counsel and engineering. Write for specifics: Lemlar Corp., P. O. Box 352, Gardena, California; telephone FAculity 1-1461.

(217a) Aluminum Sliding Glass Doors: Complete literature and information now available on Ador's new model all aluminum doors at competitive prices. Data on unusual design flexibility, rigidly secured corners with heavy gauge fittings for slim lines, extreme strength. Description of complete four-way weather sealing, corrosion-resistant finish, centering rollers for continuous alignment, elimination of rattles. Charles Munson, Dept. AA, Ador Sales, Inc., 1631 Beverly Boulevard, Los Angeles 26, California.

✓(273a) Jalousie Sash: Information and brochure available on a louver-type window which features new advantages of design and smooth operation. Positive locking, engineered for secure fitting, these smart new louver windows are available in either clear or obscure glass, mounted in stainless steel fittings and hardware with minimum of working parts, all of which are enclosed in the stainless steel channel. (Merit specified for Case Study House #17.) Louvre Leader, Inc., 1045 Richmond Street, Los Angeles 45, California. Phone: CApitol 2-8146.

(210a) Soule Aluminum Windows—Series 900: From West's most modern alumiluting plant, Soule's new aluminum windows offer these advantages: alumilite finish for longer wear, low maintenance; tubular ventilator sections for maximum strength, larger glass area; snap-on glazing beads for fast, permanent glazing; Soule putty lock for neat, weather-tight seal; bind-free vents, 90% openings; 3/4" masonry anchorage; installed by Soule-trained local crews. For information write to George Cobb, Dept. BB, Soule Steel Company, 1750 Army Street, San Francisco, California.

FABRICS

✓(307a) Fabrics: Anton Maix Fabrics for Architecture. Outstanding collection of printed designs by finest contemporary designers. Unique case-

ment cloths for institutional requirements. Coordinated upholstery fabrics. Plastics & synthetics. Special finishes. Transportation materials. Custom designs. Nat'l sales office—162 E. 59th St., N. Y. 22, N. Y. Showrooms in Los Angeles, San Francisco & New York. Write for illustrated brochure and coordinated swatches: L. Anton Maix, 162 East 59th Street, New York 22, New York.

(171a) Contemporary Fabrics: Information one of best lines contemporary fabrics by pioneer designer Angelo Testa. Includes hand prints on cottons and sheers, woven design and correlated woven solids. Custom printing offers special colors and individual fabrics. Large and small scaled patterns plus a large variety of desirable textures furnish the answer to all your fabric needs; reasonably priced. Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Illinois.

(322a) Fabrics: Prize-winning design source, Laverne Originals, offers a complete group of architectural and interior drapery fabrics—handprints on cottons, sheers, all synthetic fibers and extra strong Fiberglas in stock and custom colors. Suitable casement cloths for institutional requirements. An individual designing service is offered for special projects. Coordinated wall coverings and surface treatments are available for immediate delivery, moderately priced. Write for complete illustrated brochures and samples. Laverne, 160 East 57th Street, New York 22; Phone PLaza 9-5545.

FURNITURE

✓(437) Furniture: Information best lines contemporary furniture, accessories, fabrics; chairs, tables in string and strap upholstery; wood or metal chair frames—Knoll Associates, Inc., 575 Madison Ave., New York 22, N. Y.

(323) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Keppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Frederik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(297a) Furniture: Brochure of photographs of John Stuart chairs, sofas and tables, designed by Danish architects of international renown. These pieces demonstrate the best in current concepts of good design. Included are approximate retail prices, dimensions and woods. Send 25c to John Stuart, Inc., Dept. AA, Fourth Avenue at 32nd Street, New York 16, New York.

(265a) Contemporary Furniture: Catalog available on a leading line of fine furniture featuring designs by MacDougall and Stewart, Paul Tuttle, Henry Webber, George Simon, George Kasparian. Wholesale showrooms: Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48; Bacon & Perry, 170 Decorative Center, Dallas, Texas; Kenneth Donathin, 4020 North 34th Street, Phoenix, Arizona. Sales representatives: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48; Casa Goldtree Liebes & Cia., San Sal-

vador, El Salvador, C. A. Experienced contract department at Kasparians, 7772 Santa Monica Boulevard, Los Angeles 46, California. For further information write on your letterhead to the above address.

(138a) Contemporary Furniture: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux, Feltmore, House of Italian Handicrafts and John Stuart. Representatives for Howard Miller, Glenn of California, Kasparians, Pacific Furniture, String Design (manufacturers of shelves and tables), Swedish Modern, Woolf, Lam Workshops and Vista. Also, complete line of excellent contemporary fabrics, including Angelo Testa Schiffer, Elenbank Designers, California Woven Fabrics, Robert Sailors Fabrics, Theodore Merowitz, Florida Workshops and other lines of decorative and upholstery fabrics. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

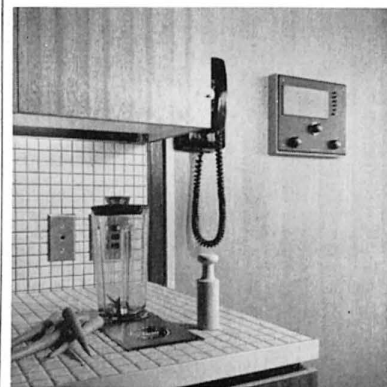
(296a) Contemporary Danish Furniture: New line featuring the "Bramin" convertible sofa designed by Hans Olsen, awarded first prize at the annual Danish Furniture Exhibition; other noted architects and designers include Gunni Omann, Carl Jensen, Jens Hjorth, Bjerrum, Joho. Andersen, Hovmand Olsen and N. M. Koefoed. For further information, catalog and price lists write on your letterhead to: Selected Designs, Inc., 9276 Santa Monica Boulevard, Beverly Hills, California.

(304a) Furniture: The Thomas desk is a complete work center in one unit. Sturdy wood construction. Desk top durable Desk-lino, perfect drawing

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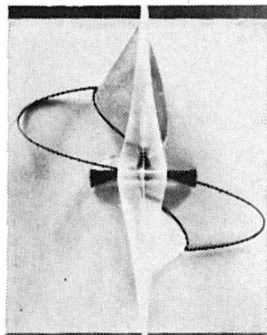
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(301a) Furniture: Jack Sherman, Inc., announces a complete new service. Upholstered furniture manufactured and custom-made to your design and specifications. Original design service available by Jack Sherman on both residential and commercial furniture. Excellent production facilities. Finest workmanship and 10 day service are featured. Jack Sherman Inc., 831 East 31st Street, Los Angeles 11, California. Phone: ADams 4-0164.

(169a) Contemporary Furniture: New 28-page illustrated color brochure gives detailed information Dunbar

new modern furniture designed by Edward Wormley; describes upholstered pieces, furniture for living room, dining room, bedroom, case goods; woods include walnut, hickory, birch, cherry; good design; quality hardware, careful workmanship; data belongs in all files; send 25 cents to cover cost: Dunbar Furniture Company of Indiana, Berne, Ind.

(180a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in San Francisco and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog. — The Dux Company, 390 Ninth Street, San Francisco 2, California.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 850 Beverly Boulevard, Los Angeles 48, California.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(312a) 4-unit tabaret: Designed specifically to fulfill the needs of designers and artists for a work cabinet which combines good appearance with practical utility. Four modular units provide storage for every design tool and material including type catalogs and other reference books. Also available: a single-unit tabaret. For further information write: M. Flax, 10846 Lindbrook Drive, Los Angeles 24, California.

LIGHTING EQUIPMENT

(782) Sunbeam fluorescent and incandescent "Visionaire" lighting fix-

tures for all types of commercial areas such as offices, stores, markets, schools, public buildings and various industrial and specialized installations. A guide to better lighting, Sunbeam's catalog shows a complete line of engineered fixtures including recessed and surface mounted, "large area" light sources with various, modern diffusing mediums. The catalog is divided into basic sections for easy reference. — Sunbeam Lighting Company, 777 East 14th Place, Los Angeles 21, California.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(119a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering. — Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(143a) Combination Ceiling Heater, Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engineering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definitely worth close appraisal. Nutone, Inc., Madison & Red Bank Roads, Cincinnati 27, Ohio.

(231a) Aluminum Honeycomb Lighting: Complete information now available on this new approach to full ceiling lighting—Honeylite. Made from high purity aluminum foil by special "Hexcel" process. Honeylite is now available in various cell sizes. Information describes acoustical value, excellent light transmission efficiency. Its adaptability to any lighting fixture now using glass plastic or louvers

is noted and its fireproof and concealing qualities listed. For complete illustrated information, write to M. J. Connelly, Hexcel Products, Inc., Dept. AA, 951 61st Street, Oakland 8, California.

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

✓(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in the Case Study House No. 17. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(253a) Television Lighting: Catalog No. 4 is a result of research and development to meet Television's lighting needs. Contents include base lights, spotlights, striplights, beam-lights, control equipment, accessories and special effects. Request your copy from Century Lighting, Dept. AA, 521 West 43rd Street, New York 36, New York.

(170a) Architectural Lighting: Full information new Lightolier Calculite fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fibreglas gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating. — Lightolier, 11 East Thirty-sixth Street, New York, New York.

✓(375) Lighting Fixtures: Brochures, bulletins Prylites, complete line recessed lighting fixtures, including specialties; multi-colored dining room lights, automatic closet lights; adjustable spots; full technical data, charts, prices.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, California.

(253a) Television Lighting: Catalog No. 4 is a result of research and de-

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MISCELLANEOUS

✓(286a) Built-In Vacuum Cleaning System: Highly efficient built-in central cleaning system for residences, institutions, and light commercial buildings. System features inlets in each room on wall or floor to allow easy reach with the hose and its attachments. From the inlets, tubing leads to the power unit which can be placed on service porch, garage or any spot handy for infrequent emptying of the large dust receptacle. System is dustless, quiet, convenient and practical for all rooms, furniture, fabrics, rugs, home workshops, cars and carports. Vacuums wet or dry surfaces. Write for information and brochure: Central Vacuum Corporation, 3667 West 6th St., Los Angeles 5, California. Phone DUUnkirk 7-8131.

✓(360) Telephones: Information for architects, builders on telephone installations, including built-in data. —A. F. DuFault, Pacific Telephone & Telegraph Company, 416 West 8th Street, Room 812A, Los Angeles 14, California.

(211a) New Soule Steel Stud: Major improvement in metal lath studs. Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, California.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 1924 Broadway, Oakland 12, California.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29 3/8" x 9 3/8"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Payne Furnace Company, Monrovia, Calif.

•(956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CS-House 1952.—Incineration Division, Bowser, Inc., Cairo, Illinois.

✓(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows

asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embeddings. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass

SPECIALTIES

(152) Door Chimes: Color folder NuTone door chimes; wide range styles, including clock chimes; merit specified for several Case Study Houses.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

✓(310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18). Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

(426) Contemporary Clocks and Accessories: New collection of 8 easily mounted weather vanes, traditional and modern designs by George Nelson. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; latex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects for commercial and residential projects. Groupings of models create indoor gardens. Pottery in patios creates movable planted areas. Totem sculptures available to any desired height. Able to do some custom work. Architectural Pottery, P. O. Box 24664 Village Station, Los Angeles 24, California.

(183a) New Recessed Chime: The K-15 is completely protected against

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(311a) Architectural Lamps: New and patented method of using a special plastic ribbon over plastic coated frames producing a soft diffused light. Shapes are fully washable, non-inflammable, heat-proof, colorfast. Wholesale only. Catalog and price list available on request. Scandinavian Center, Inc., 366 N. Robertson Blvd., Los Angeles 48, Calif.

(289a) Sound systems: HI-FI and Inter-communication. All types of sound systems for residential, office, industrial, churches, schools, etc. Complete design and installation service. Complete stock of quality component parts. Visit our showrooms. Free consultation service. Write for information. California Sound Products, Inc., 8264 Melrose Avenue, Hollywood 4, California. Phone: WEbster 1-1557.

(240a) Swimming Pools: Anthony Pools introduces easy-to-operate rust-proof filter system with highly effective bacteria elimination. Nighttime illumination by underwater light. Special ladder a unique feature. Will design and build pool of any size. Terms can be arranged to customer's satisfaction. Write for brochure: Anthony

Pools, Dept. AA, 5871 East Firestone Boulevard, South Gate, California.

(247a) Contemporary home furnishings: Illustrated catalog presenting important examples of Raymor's complete line of contemporary home furnishings shows designs by Russell Wright, George Nelson, Ben Seibel, Richard Galef, Arne Jacobsen, Hans Wagner, Tony Paul, David Gil, Jack Equier and others. Included is illustrative and descriptive material on nearly 500 decorative accessories and furnishings of a complete line of 3000 products. Catalog available on request from Richards Morgenthau, Dept. AA, 225 Fifth Ave., New York 10, New York.

✓(233a) Pryne Blo-Fan — Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

(267a) Fireplace: Write for free folder and specifications for "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington.

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(290a) Indoor Movable Shutters: Illustrated brochure shows many features and installations of Paul Heinley Indoor Movable Shutters—with details on newest shutter treatment, Shoji Shutters. Specifications include construction details, methods for installing and information for ordering or requesting bids. Paul Heinley, 2225 Michigan Avenue, Santa Monica, California.

(222a) Architectural Window Decor: LouverDrape Vertical Blind's colorful new catalog describes LouverDrape as the most flexible, up-to-date architectural window covering on today's market. Designed on a 2½ inch module, these vertical blinds fit any window or skylight—any size, any shape and feature washable, flame-resistant, colorfast fabric by DuPont. Specification details are clearly presented and organized and the catalog is profusely illustrated. Write to Vertical Blinds Corp. of America, Dept. AA, 1936 Pontius Avenue, Los Angeles 25, California.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, Dept. AA, 3716 Fletcher Drive, Los Angeles 65, California.

✓(317a) Air Conditioning and Heating from one compact unit: Newly developed electronic Reverse-Cycle combination system, engineered for residential and commercial installation, provides warm filtered air for winter months and circulates cool, dry, filter-clean air during summer to assure year-around comfort in the home or office. Also complete line

of air conditioners (completely electronic), no water . . . no fuel, and central heat pump systems. Vornado is leading manufacturer of comfort cooling appliances. Send for information and brochures: Sues, Young & Brown, Inc., 3636 South Bronson Avenue, Los Angeles 8, California. AXminster 3-5195. Exclusive distributors for Vornado.

✓(323a) Heating and Cooling Systems: Racon Heating Systems are the result of over ten years of research and application in thousands of California homes, and in commercial, industrial, and institutional structures. The Racon Boiler is made in four sizes—from 90,000 BTU to 260,000 BTU. Racon Radiant Cooling in ceilings is a recent development with a promising potential. Racon Swimming Pool Boilers are used in direct fire and radiant heat installations of pool heating. For detail booklet write to: Racon Heating & Cooling Corporation, 795 Kifer Road, Santa Clara, California.

(319a) Ceiling and Wall Fixtures: Complete line of contemporary ceiling and wall fixtures, residential and commercial, created by Denmark's leading architects and form designers. Materials featured are spun-metal with glass or teakwood. Also combinations of glass and teakwood, and other variations. Excellent choice of colors available in most fixtures. This exciting new line is of particular interest to architects and designers, and inquiries are invited. Nordic Imports, Inc., 7853 Seville Avenue, Huntington Park, Calif. Cable address: Nordicimp. Phone: LUdlow 7-2977.

(122a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belong in all contemporary files. — Tony Hill, 721¼ North La Cienega Boulevard, Los Angeles, California.

SURFACE TREATMENTS

(324a) Surface Treatments: "Byzantine—by Mosaic." This new illustrated booklet describes the brilliant new ceramic mosaic patterns for floors and walls, indoors and out. Byzantine offers great latitude in color, scale and decorative effect. For full details ask for form #219. For information about the use of Mosaic Ceramic Tile in institutional and commercial buildings write for—"Mosaic Ceramic Tile; basic floor and wall material in buildings of today"—form #208. "The Mosaic Tile Book of Beautiful Homes" (form #195-WCR) is a 16-page booklet especially designed for homemakers. Write to: The Mosaic Tile Company, 829 North Highland, Hollywood 38, California.

(194a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-

Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

(314a) Mosaics: Architectural murals and has bas-relief mosaics personally designed, executed and installed. Color consultation on specifications and installations. Facilities to handle everything from straight footage to complex commissions anywhere in the country. Studios open to architects and their clients by appointment; brochure, 16mm Kodachrome film and sample kit presentations available. Phone or write: Joseph Young Mosaic Workshop, 8426 Melrose Avenue, Los Angeles 46, California.

(283a) Ceramic Tile: Write for information on new Pomona Tile line. Available in 42 decorator colors, four different surfaces, 26 different sizes and shapes. Ideal for kitchen and bathroom installations. Pomona Tile is practical; lifelong durability, resists acids, scratches and abrasions, easy to keep clean. No wax or polish necessary, exclusive "Space-Rite" feature assures even spacing. Top quality at competitive prices. Pomona Tile Manufacturing Company, 629 North La Brea Avenue, Los Angeles 36, California.

✓(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone is most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

STRUCTURAL MATERIALS

(113a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceilings, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(318a) Concrete Structural Wall Units: Design information and con-

struction data available concerning Carduco, the most unusual building material made. Carduco is structural; approved by building codes; practically impervious to water without surface treatment. It is manufactured in patterned design components as well as textured and plain. Integral color is supplied to specifications. Where required Carduco can be furnished with a five-hour fire rating and built-in insulation with a K factor of 2; U factor of 0.31. Write Carduco, P. O. Box H. Stanton (Orange County), California.

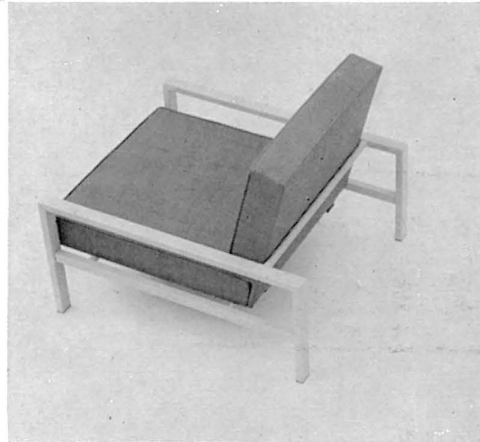
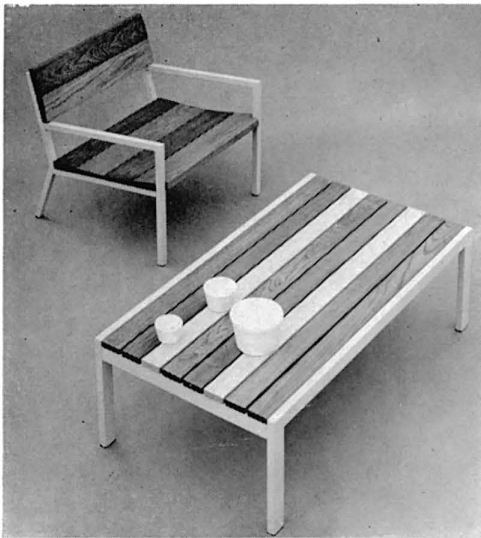
(175a) Etchwood and Etchwall: textured wood paneling for homes, furniture, offices, doors, etc. Etchwood is plywood; Etchwall is redwood lumber T & G preassembled for fast, easy installation; difficult to describe, easy to appreciate.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, California.

(185a) Plymolite: Translucent Fiberglass reinforced building panels. A new lightweight, shatterproof material with a thousand uses; for home, office, farm or factory. Lets light in but keeps weather out. Plymolite is permanent, beautiful, weatherproof, shatterproof, and easy to use. Plymolite may be worked with common hand or power tools and may be fastened with ordinary nails and screws. Available in a variety of flat and corrugated sizes and shapes, also a selection of colors. Both structural and technical information available. Plymold Company, 2707 Tulare Avenue, Burbank, California.

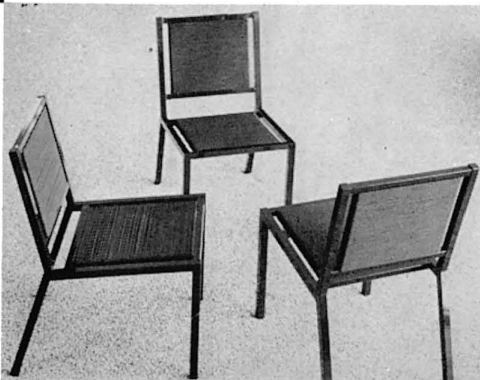
✓(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

✓(326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Washington.

✓(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.



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